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# Femme Fatales

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The Luscious Ladies of Horror, Fantasy & Science Fiction

APRIL 1997

December 13th, 2:57 AM. Okay, listen up. This morning marks the 26th day of my addiction from smoking. Not that I don't occasionally crave a cigarette. But I dread the consequences; it's very likely that my insurer, one Jennifer Huse, may reassign her familiar therapist (an anti-smoking device called a baseball bat).

Flashback to Nov. 23rd: Everyone—Fred, Dan, Vivian, Amelie, Nikki and the whole Hise Haze gang—often tried to discourage me from the habit. But my job as a pretty, stressful, and tobacco was pervasively medicinal. Anyway, Jenny was literally sick of my smoke trailing up from Baltimore to L.A.—in the office, bedrooms, photo shoots, restaurants, beaches, vehicles, et al. And, though decidedly uninterested, she was in a panic over my health. So my dear comrade volunteered her very own Jennifer Huse "Smoke Prevention Program."

Step One: We cruised into a parking lot. Dropping my cello of cigarettes on the asphalt, she ground her heels into the box. To a smoker, this was an act of cruelty; the cigarettes burst into granulated embers and oozed through the cracked tarmac.

Step Two: I pulled the remainder of my stash out—8 or 10 butts that were concealed in my shirt pocket—in 5 minutes.

Step 3: Crossing the street to a pharmacy, we bought a box of NicDerm patches (\$1 mg) and, for the duration of the weekend, sped-out to smolder-free environments. The rest is history.

So why am I devoting an entire editorial to my freedom from smoking? Had the courage to resign from smoking on November 23rd? She also terminated her addiction with NicDerm, but you'd never believe where'd she stuck the patch (3 weeks, she's often photographed and free to "ride" the patch's visibility and...never mind).

FF is involved with the coxing of 3 films (summer '97). Tell you about it next month. Bill George



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# MILLENNIUM MISTRESS

THE X-FILES' CREATOR TAILORED HIS  
NEW SERIES FOR MEGAN GALLAGHER.

By DEBRA WARLICK

Almost ten years ago, she was cast as Dabney Coleman's squeeze in *THE SLAP MAXWELL STORY*, but audiences were fed up with Coleman playing reprobates and the ABC sitcom sunk after a single season. A few months later, Megan Gallagher resurfaced as "DJ Waylon Marie" on *CHINA*.

**MILLENNIUM** Lance Henriksen & Gallagher as the Blacks. "Chris Carter builds a certain suspense; he's smart about knowing what not to tell you."

**BEACH**. Though the show was only a marginal success, Gallagher struck a chord with critics. A subsequent series, *PACIFIC STATION*, faded within a year ('91-'92). *NOWHERE MAN*, which offered Gallagher as a duplicitous spouse whose identity was enigmatically "erased," looked like a keeper; nevertheless, UPN declined to renew the 1995 series. "The pilot was a blast," recounts the 37-year-old actress. "But it didn't go in the right direction because it tried to give all the answers after that."

But, apparently, a certain significant someone was always watching. Chris Carter, creator of *THE X-FILES*, wrote one of *MILLENNIUM*'s recurrent characters specifically for Gallagher. Carter, in fact, was not only fond of Gallagher's TV work but her Broadway performances in the likes of *Angels in America* and *A Few Good Men*. Cast as "Catherine Black" on the controversial Fox series, Gallagher admits a mutual appreciation for Carter while relaxing in her trailer. "Chris builds a certain suspense, he knows what not to tell you. You find out over time, and things are not filled-in for you. He gives you a piece of someone's intellect, a piece of their sense of humor. And then you need to know more—it pulls you in. Chris is very smart about that."

Carter is equally smart for thumbing his nose at TV watchdogs who are vilifying *MILLENNIUM*'s unbridled sadism. It's for viewers who prefer their TV to be bleak, no artificial sweetening. The hyperbole bought the show a *TV Guide* cover. Gallagher portrays a clinical social worker who's married to ex-FBI agent, Frank Black (Lance Henriksen).



TV veteran Megan Gallagher, cast as "Catherine Black" in Fox-TV's *MILLENNIUM*, appears to be unbothered by all of the personal controversy.

"Blessed" with a psychic aptitude, Frank abets the underground Millennium Group in their pursuit of racial miscreants.

As we review her guest spots on *ER* and *PICKET FENCES*, Gallagher is summoned to one of the show's chilly Vancouver locations. Slipping on a coat, she admits her indulgence for commuting "back and forth" to Los Angeles, where she cares for one dog and three cats—and other four-legged critters in search of shelter. "I'm active in animal rescuing, even though I sort of backed into it," Gallagher smiles. "There are a lot of feral cats in big cities like L.A. They're breeding out of control and I saw this happening where I live."

Unlike her *MILLENNIUM* counterpart, Gallagher—who grew up in Reading, Pennsylvania, one of six children—is single. She's passionate about drama. "There was never any question," she assures me. "From the time I was four or five years old, I knew acting was what I wanted to do."



# F A T A L E

●Sarah Michelle Gellar stars as **BUFFY, THE VAMPIRE SLAYER** in the Warner Bros. Network's new "new hot-series" for the Warner Bros. Network. Executive produced and created by Joss Whedon, the series is based on the 1992 movie which he co-wrote. Whedon, who also penned **SPEED** and **TOY STORY**, is the creator of **ALIEN 4: THE RESURRECTION**, which Fox is releasing later this year (check out FF 5/1's cover story). The supporting cast of the **BUFFY** series includes Charlene Carpenter, Alyson Hannigan, Jules Benz and Nicholas Brendon "as vampire Xander."

●It's a role to die for! Kira Reed, prototyped this issue, has been cast in **DREAM LOVER** "as a character who works at a health club with the leading lady. I end up dating the same guy she's dating, her dream lover, but I'm unaware of it. He turns out to be a serial killer and he sits my throat in the bathtub. Fun!" Reed also makes a cameo appearance, "as a smartass hooker," in **FALLEN ANGEL**.

●A couple of issues ago, we reported that Comic was producing copies of *The Elementals*, a comic book adhering to a "WHO FRAMED ROGER RABBIT" concept, illustrated heroes interact with photo renderings of gorgeous models. Purchasing a generic batch of "awesomely" shots, Comic realized one of the "anonymous" models was Jules Stern, turned out she passed for the pic a few years ago! When enlightened that her photographic persona would be developed as a character called "The Haunting," Stern graciously contributed stills from her personal file. "I'm very happy to be a part of it," she reassured me. "To be the person who represents a company's new concept—and for them to seek their whole establishment on what my image can do for them—makes me feel wonderful."

As a result of Stern's participation, it's very likely *The Haunting* (in Jules in the flesh) will currently appear in *The Elementals*. "The character is a very unique version," explains Comic's publisher, Andrew Ray. "She has the visage of a woman who would've died in 1929, but she's living in the current period and has the ability to be transparent—like a ghost."

●Shining actress Veronica Carlson (FF 1/1) is moonlighting as an artist, she has rendered her co-stars, Peter Cushing (FRANKENSTEIN MUST BE DESTROYED) and Christopher Lee (DRACULA HAS RISEN FROM THE GRAVE), into "a very dramatic print. Christopher is in the role of Dracula and Peter as Dr. Frankenstein. It's black and white with the exception of their eyes. Peter's are blue—oh my, they are blue!—and Christopher's are amazingly red. Because



Sarah Michelle Gellar is **BUFFY, THE VAMPIRE SLAYER** in the Warner Bros. Network TV series. The title role was played by Kristy Swanson (3/2) in the '92 film.

Ging Turnbull enjoyed it so much, I will be illustrating his book, *The Ladies of Hammer Horror*. Carlson's book illustrations will include Ingrid Pitt (THE VAMPIRE LOVERS), with whom she shared the forum at the 1992 Chiller Theatre Convention, and her **HORROR OF FRANKENSTEIN** co-star Kira O'Mara. "I've never personally met the other Hammer ladies, but I've got some lovely photographs to work from. I work from more than one photograph, and I'm trying to do some really interesting work that will greatly enhance that."

●Patricia Gier (FF 5/2) stars in **STRIP SEARCH**, an action film directed by Rod Hewitt. The actress portrays "the corrupt partner of a maverick vice cop who leads an enchanting beauty—abducted to having her own way—on a guided tour of the dark side of town." Supporting cast includes Caroline Lennon (LA BEAUTE DES FEMMES), Lucie Laulier (JACK-ALB) and Michael Pare.

●Buffy Swedish supermodel Anna Rusch is making her U.S. film debut in **CAFE E**, "a film

about relationships" directed and co-written by Gary Dulline. "It's sort of a variation of 9 1/2 WEEKS," explains the dark-haired beauty on one of the movie's Manhattan locations. "It all takes place in the little cafe that a writer visits in the opening sequence, she imagines him to be a Russian spy named Tanya. This is really the teaser, or 'false start,' to the movie. The whole sort of James Bond story eventually gives way to the real plot of the film."

The Tanya role was specifically tailored for Rusch who's regarded as "Scandinavia's Cindy Crawford." "This is my first big exposure in America," she relates, "so I'm very excited about it."

●Tiffany Shepis, clad in a 1918 thigh number, was engaged by the paperazzi at last Halloween's Chiller Theatre convention. But the beauty of her attire notwithstanding, she isn't cruising on sex appeal. Spanish filmmaker Pedro Almodóvar (**HIGH HEELS**, **THE ME UP TIE ME DOWN**) cast the New York-born Shepis in a film tentatively titled **SHAMPOO HORNS**. "The title comes from those little horns you make when you're shampooing your hair," she explains. "...well, maybe you have to be a girl to understand what I mean." She was directed by Almodóvar's protégé, Manuel Toldano, who previously helmed the actress in a NYU student film and a movie titled **SOLEDAD**, **SOLEDAD**, the latter project appealed to Almodóvar, who produced **SHAMPOO HORNS** as a homage of the New York club scene. "I used to be part of that scene, myself," admits Shepis, "so I

could really relate to my character. Any, in this movie, it's sort of a 'modernity' using both actors and non-actors, and we filmed a lot of it literally in the streets."

"The worst part was running barefoot through New York's most desired—I think I stepped on a vein! But this was the most professional shoot I've ever been on. I was running around in a nightclub, but they had this huge heater to keep us warm and we all had trailers. Pedro and Manuel have captured the New York club scene—with all its drugs, violence and homosexuality—as a way that no American filmmaker has had the balls to do."

Shepis is currently performing an equally complex "housewife" role in **GENERATION X**, a comedy directed by Ted A. Buhus. We'll keep you posted with a forthcoming profile on the actress.

●FF readers have inundated our office with ten mad addressed to Anna Feltri; the Italian sex goddess played three roles in **DELLAMORTE**, **DELLAMORE**, the daily comic Grand

Guignol epic that debuted in the U.S. as **GIMMITY MAN**. Our European correspondent, Roberto D'Onofrio, offers the following update: "Miss Felch recently wrapped **DESIDERIA E L'ANELLO DEL DRAGO**—translation: **DESIDERIA AND THE DRAGON'S RING**—for director Lamberto Bava, whose genre credits include **DEMONS**, **DEMONS 2** and **FROZEN TERROR**. Shot in Morocco and Czechoslovakia, **DESIDERIA/DRAGO** nearly cost Felch her life. She was clad in a medieval costume which burst in to flame. Fortunately, a stuntman's intervention prevented Felch from suffering physical injury.

Your magazine's readership may be disappointed to learn that Felch temporarily retired from film, she's serving as hostess for **LUNA PARK**, a television quiz show. But, sometime later this year, Felch will resume her screen career with **THE PRINCESS AND THE BEGGAR**. It seems she's validating her declaration to "look for scripts that make me grow and characters that leave something in the viewer's heart."

●The aforementioned director, Lamberto Bava, "is very busy directing fantasy movies for television," notes D'Onofrio. "He's now in Cuba shooting the fifth adventure of **FANTASGHRO**. Alessandra Martini departed from Paris, where she lives with French director Claude Lelouch, to reprise the title role of a princess. Brigitte Nielsen is also enacting as the Black Witch."

●More news from D'Onofrio: "Innovative French director Jean Rollin, who pioneered the 'erotic vampire' subgenre, has returned behind the camera after a long absence (he opted to work as a writer). His latest film, **LES DELUXE DRAGONELLES VAMPIRES** (THE TWO VAMPIRE DRAGONELS) was screened at Rome's 1992 Festival. The movie perpetuates Rollin's legacy of erotic female bloodsuckers (these bondages have been recurrently ardent in his earlier work, including **THE NUDE VAMPIRE**, **VIRGINS** AND **THE VAMPIRES**, **ASCINATION**, and others).

"A couple of newcomers, Isabelle Huppert and Alexandra Piu, were cast in the lead roles; they were supported by sex symbols Brigitte Lahaie (**FACELESS**) and Tina Turner (**TOPGUN**). As usual, Rollin's plot content is the least significant element, the film is a confluence for bizarre images, and Rollin's sequences more often resemble comic strip panels than a director-driven tableau."

●Our FF #3 personalities, Vanessa Taylor (formerly Vanessa Taylor) and Jacqueline Lovell, have prompted a flood of fan mail. The latest developments: Declining "decorative or cheesy roles," Taylor is tripping at the Theatre Shed, sponsored by Greg Bach Productions. The company was recently visited by Kevin Costner. "And he's very personable, but very much a non-conformist," smiles Taylor. "Kevin gave me a couple of tips. First, whenever anyone tries to tell you



Shelley Long is a classic female feline. Cast in **SNAPDOP GOING**, a medley produced by Pedro Almodovar, she's now the lead in **GENERATION X**.

what to do or how to deport yourself, just say, 'Check, please' and split. He also said absolutely no one should debate when you should date or hang out with."

●Six-year Jacqueline Lovell, whose genre credits include **HEAD OF THE FAMILY**, **FEMALIN**, **EXOTIC HOUSE OF WAX** and **BLUE WAVE**, is currently shooting **HIDEOUT** for Full Moon Studio ("This time, I have no reality, except a topical scene where I wear a gorilla mask") and **LDUTA 2000** for Surrender Cinema ("They wanted me to play dual roles but I turned them down"). Lovell was also hired by Atlantic Interactive to pose for a couple of interactive CD-games. "Yeah, I modeled for **RANDRAYS POKER PALACE** and was photographed with Nicki Fritz for a sort of (simplified) basketball tournament called **QUEEN OF THE COURT**," says Lovell. "But I'm not actually in either game, I'm visible only on the box art and films."

●Shannon Le Parru's literary classics of lesbian vampires Carmilla has been often adapted into film—simple Showtime's **CARMILLA** (70), the character played by Meg Tilly, Hammer's **VAMPIRE LOVERS** (70, Carmilla played by Ingrid Pitt), and **BLOOD AND ROSES**.

The '90s incarnation is, once again, succinctly titled **CARMILLA**, this time, the resident production is a collaborative tag-teamer between

Scorpio Pictures (Kevin Sammerfield, Sean M. Davis, Dale E. Franz) and Canadian publisher Brian Eisenthal. Summerfield and co-scripter Bruce G. Heitenbeek flew to Montreal for a meeting with producer Claudio Gesteirov (**DEMON HOUSE**), who's furnishing two-thirds of **CARMILLA**'s budget. Scorpio is equally compliant with their own obligation, i.e. delivering a U.S. distributor. Production will be launched in Spring, '97.

Scorpio has tapped author Nancy A. Collins, who earned the Brian Stoker Award for her vampire novel **Sunshades After Dark**, to pen a script for **CARMILLA**'s screenplay. Bessy's Setelife is already prepping a franchise for model kit companies.

So who will play Carmilla? Tune in next time.

●Somewhere, last year's FF listing of "Sci-Fi's Sexiest 50" wound-up on the Web before its authorized publication in issue 5.5. Hence, writer Mark Aizen is graciously relaying our 1997 list of "Sci-Fi's Sexiest 50" (one of the summer's cover stories). But there's been a leak, it seems. Shmoo Rapoport, who made her film debut in last year's **LITTLE WITCHES**, qualified for the listing. Check-out next issue for Ms. Rapoport's enlightening article regarding female directors and their struggles in the B-movie colony, turns out that she's one helluva writer.

●We'll elaborate in a future issue, but reviews for Sierra's interactive CD-game **PHANTASMA/GEORGIA: A PUZZLE OF THE FLESH**, are definitely thumbs up. Kevin

Sumnerfield, critic/filmmaker, praises the game's "tight storytelling technique which offers the player a certain latitude to determine whether the madrone, mayhem and sex are fantasy or reality. The acting, rarely an asset in recreational games, is exceptional and the CD medium is especially rewarding for starter Monique Parent; routinely cast in generic erotic thrillers, Parent makes the most of her opportunity to play a less predictable character. (Huge bonus, as the 'bad girl' looks outstanding in black and rolls out some erotic dialogue).

"The interface is clean and easy to use, and the color palette selection creates smooth scenes. (However, visuals are sustained even in a 256 color mode).

"Although the box suggests certain scenes are inappropriate for players under 17, a toggle switch substitutes graphic sex in violence with milder, re-edited footage (but the erotic content is no more explicit than the average NYSD BLUE episode)."

●During a four-year tenure, she served as Wink Martindale's sidekick on the syndicated game show **HIGH ROLLERS**. But comedy Crystal Owens stretched into film, landing a supporting role in Showtime's **LITTLE SISTER** opposite Alyssa Milano. (Qualifying to "feeding lady" status, Owens stars in the stormy suspense thriller,



L: Industry insiders are buzzing about Sherry Fennigan, youthful star of *LITTLE WITCHES* ("...like real Teri Hatcher"). R: Alexis Koush, "Scandinavia's Gilty Crawford", makes her U.S. debut in *CAFE E*. Bottom: CD-singer Miki Fritz & Jacqueline Lovell modeled for *Atlantic* interactive game, *QUEEN OF THE COURT*.

**TURN OF THE BLADE** "It's like *FATAL ATTRACTION* but better," she insists. "In this movie, a man is stalked by a woman—but so is his wife." Directed by Bryan Michael Stoller, Mc Owens portrays "an actress/model trained to a photographer: I'm so busy with my career that the marriage isn't going great, there's not much sex between him and me." Dialogue between the quivering couple winks at the genre:

**He:** "Congratulations on getting the role. What kind of movie will you be in, exactly?"

**She:** "Your usual, low budget erotic thriller."

**He:** "What part do you play?"

**She:** "The victim."

**He:** "So will they be killing you with—or without—your clothes on?"

Owens is "taking a little time off to raise my baby." She deserves the rest considering her re-



cent guest role on *BAYWATCH*: "There was a scene we shot at Zuma Beach where I had to dive underwater. Unbeknownst to me, there had been reports of a baby great white shark in the area. Now, a 'baby' is actually eight feet long! Everyone was ordered to get out of the water—except me and the crew. I never saw the shark, but I saw the helicopters hovering overhead looking for it!"

●Readers have inquired about accessibility to interpieces—clocks and wrist watches—that stress a female presence. Sample the following letter: "I'm a so-fa addict by night and a Mission Office clerk by day. I habitually look at a clock 10-15 times a day, and I'd like to see a so-fa item on its face. But the only genre images on clocks are Darth Vader and *THE X-FILES*." Well, the faces of

continued on page 63

# HEAVY METAL F.A.

HEAVY METAL'S HELLCAT WILL DEBUT IN A "NEW 3-D STYLE"

By Jason Secrest

"I always wanted to create a heroic adventure," says *Heavy Metal* editor, Kevin Eastman, "—with a female star who'd thrive in a backdrop that would have the desperation of *ROAD WARRIOR*, the intensity of *ALIENS*, the visual feel of *BLADE RUNNER* and the magnitude of Akira Kurosawa's *RAN*. Our

thought that I'd be lounging about on my couch in my jammies while people drew me, but I'll possibly have to give up other business for about six months. This is taking up a lot of time, much more than I ever expected."

The genesis of *F.A.K.K. 2* was developed in 1986. Eastman and his colleagues

spent sleepless nights conceptualizing a milieu, later known as *The Melting Pot*, that would render strong characters and stories into artwork. But by 1993, a frustrated Eastman aborted his visualization of a female mercenary: "I couldn't find the necessary heart and soul desired to fully bring her to life." But his creative

juices percolated via an introduction to a certain B-Quesen.

When Eastman met Julie Strain, the actress had been topbilled in fifteen films and had just wrapped a minor role, as a dominatrix, in *NAKED GUN 33 1/3*. The couple collaboratively gave birth to a bouncing kick-butt babe, whom they christened *F.A.K.K. 2*. Scooting "a ton" of pitches regarding a screen adaptation of their heroine, the Eastmans bowed their own screenplay and, last year, made the following announcement: "Julie Strain/*F.A.K.K. 2* recreates the character Zarharr from the *Melting Pot*. Her nemesis, Lord Tyler—the mother of all badasses—just got badkier."

During the month of October '96, the Eastmans shopped their character to animation studios in Paris and Germany. But the couple is speculating that at least two to four more trips will be necessary to scout the appropriate technology. "The animation shown in the *HEAVY METAL*! *F.A.K.K. 2* will not be the likes of 'Japanimation' or Disney by any means," confirm the Eastmans. "We're taking that 3-D style of animation and rendering it onto a computer, creating a new 3-D style. It's going to be the likes of what no one has seen. It's a whole new way of doing animation."

Strain further elaborates on the project: "Right now, a lot of people think of animation as what Disney can do. Our animation is a new process, and the storyline is not anything like Disney. Disney is fairy tale. *F.A.K.K. 2* is more along the



The husband-wife team who created *F.A.K.K. 2*: Julie Strain & Kevin Eastman, creator of *TEENAGE MUTANTS*

heroine, *F.A.K.K. 2*, captures all that and more."

*HEAVY METAL*: *F.A.K.K. 2*, the creation of Mr. Eastman, has evolved into the *Evita* of the animation industry. "This is definitely turning out to be more work than I had expected," admits Eastman's spouse, actress Julie Strain whose likeness will be "loaned" to the title character. "I



# K.K. 2

## OF ANIMATION.

lines of real people. It deals with every day issues, real people, real family. And this latest installment is going to be a mega-hit! The first full-length **HEAVY METAL** feature was so big, it quickly sold a million copies. I'm sure, by now, it's sold two million. But this one will show the world another side of animation."

The script's premise is driven by the inevitable showdown: **F.A.K.K. 2** rescues her sister and wreaks revenge on her sibling's abductor. In addition to Shannon O'Brien as the heroine's sister, "Little Boon," actress Julie Smith has been rendered into the owner of Club Dead. "It's an honor to be a critical part of this film," says Smith, "because *Heavy Metal* women are in control. I mean, every woman is really an animal who's trying to rule the world. Besides that, the artists have really nailed my breasts. My animated character's boobs are very identical to mine—I mean, my God, they're perfection!" □



1: **F.A.K.K. 2** challenges Lord Tyler in the second **HEAVY METAL** movie's showdown. 2: Actresses are rendered into the movie's animated characters. (Left) Julie Smith as **F.A.K.K. 2**, Shannon O'Brien as Little Boon, Julie Smith as the Club Dead owner, Strata. A new 3-D technology is being developed for **F.A.K.K. 2**'s debut.



H

## THE SEXY STAR

By FRANK GARCIA

Vancouver, British Columbia: It's kinda like the gag tagged to Dr. Who's telephone booth. When you cross an outdoor film lot of the compact Bridge Studios, you're startled as you enter a soundstage and strut into an elaborate Victorian estate. Inside the maze of ornate foyers,

Shivers, no stranger to horror films, was cast as THE DELIVERERS (R, B, directed by John Schlesinger), she struggles with Dreyfus' voodoo (B)



hallways and rooms, illusion and reality coexist in space and time.

The illusion will reinforce your belief that the chateau is anchored on an island. A peek out one window instantly reveals the regional outposts—a distant tugboat chugs into a San Francisco seaport.

Reality, however, rudely



# ELEN SHAVER

OF *POLTERGEIST: THE LEGACY* ON SHOCK AND SENSUALITY.

overshadows the vision when you realize the exterior environment is nothing more than an elaborate photographic blow-up of the California coastal city.

Cross through the oak walls of the library and illusion is completely shattered with a steady traffic of film personnel, clad in T-shirts and cutoff jeans, who are barking into walkie-talkies. Folding chairs, scripts, and camera paraphernalia are scattered among the authentic furniture and spiral staircase. When the cameras roll, the set turns into the nerve center of *POLTERGEIST: THE LEGACY*. The house, for generations, has obliterated *The Legacy*, a covert society determined to exorcise evil. The society's latest incarnation recruits supernatural iniquity via psychic powers and modern technology.

Helen Shaver, one of five regulars on the syndicated TV series, notes, "It's very rare that a starring set like this is built. It's very sumptuous. It's amazing! When [series creator/executive producer] Richard B. Lewis asked me to do the show, we talked about a tone of 'voodoo sensuality,' which are easy words to say but to deliver that, you need a backdrop—a beautiful Rubenesque mood needs red velvet drapes behind the chair."

Shaver's working in a corner of the mansion that's described as the Control Room. Huddled from the open view of house visitors, it's concealed behind a world map wall that's actually a hologram. Inside the quarters are banks of computers, giant screens with technical read-outs and electronic equip-



Shaver, warded as a witch, is 'freaky snicker' in an episode of *POLTERGEIST: THE LEGACY*. "What is truly scary are the dark corners of our own being."

ment that monitors supernatural activity across the world.

Chaiting during a lunch break, Shaver offers her reflections on *POLTERGEIST*, which premiered last year on Showtime. "What is truly scary are the dark corners of our own being," says the actress while relaxing on the film lot. "It's not the skele-

side. And in the outside world, you're dealing with the battle waged between good and evil. That's the basis for all good storytelling.

"Hopefully, with these characters and where Richard Lewis is going with it, we'll look inward and have that battle rage inward. Obviously, you can't have five characters every week struggling with good and evil within themselves. That would be a bit wacky. But to have each of the characters go through their own inner journey, that I think will happen."

Referring to a specific example to illustrate the show's tenor, Shaver describes a scene in the series pilot: "A key that is very valuable is put around the neck of a seven-year-old child, and Dr. Kayne says to her, 'You are stronger than any of us because you have no shame. You don't have guilt.'"

"It's the deepest shame in that individual's life and that's the moment where that individual is saying, 'Forgive me.' It's [being] completely vulnerable to their own guilt. That's when they lose it because they're driven by that. I mean, how many of us live life driven by fear? I mean, how many choices are made every day, in ordinary lives, out of fear? Those kinds of themes are woven in and out of [this project]."

While the series was in development, Lewis prioritized Shaver as the show's leading lady. None of the cliché "Let's have lunch" tactics. Nope, Mr. Executive Producer immediately phoned in his concept at 8:30 in the morn-

tons in the closet or in the hallway, it's the skeletons of our souls. That's what really scares us and there has to be the rest of that we grow."

When addressed with my initial question, *Did you like to be scared when you were a juvenile?*, she enthusiastically admits, "Yes! There is the scary stuff that's out-



**POLTERGEIST: THE LEGACY** Shaver (center) is Sarsted by the series' SPYAT team of ghostwriters; (l-r) Robble Clancy, Derek deLint and Martin Cummins.

**"I'm encouraging producers to explore the female fantasy as well as the male fantasy. In terms of the supernatural, the feminine side is much more open to it."**

ing. A bewildered Shaver implored Lewis to discuss the matter at a more tolerable time of day.

"He got my attention, I have to tell you!" grins Shaver. "He said, 'I really, really want you for this, please do this, seriously,' and I'm like, 'Whoa, Richard, I don't know' and then he began to tell me the show's back story and about the role of *The Legacy* and what they want to do here and that there was a 44-episode order. This is a huge, amazing premise to work on. At the end of 45 minutes, I figured, 'Well, make me an offer and send me a script,' so he called my agent."

About ninety minutes later, the script arrived. Shaver sat down for a reading, curious but hardly engrossed by the prospect of a grueling commitment to a television series.

"Although Richard had really whet my appetite, I read the script with a jaundiced eye, trying to pick holes in it so I could say, 'No, no, I don't want to do this.' I have a seven-year old son, I

have a husband, I have a house, I have a life, I have four movies in the can. And now, it's like, 'Come to Vancouver and make a series.' But I read the script and I was really impressed. It's quite a roller coaster ride."

When it came time to negotiate the terms of her contract, Shaver was impressed enough with *POLTERGEIST* to insist on directing episodes. Not only did the Trilogy Entertainment producers agree with Shaver's request to helm the 18th episode, they also presented her with an op-

portunity to direct an installment of *THE OUTER LIMITS*. "I thought, 'These guys are imaginative, collaborative, secure and intelligent enough to say 'Certainly!' I've never been given credit for directing but, believe me, when you've been in this business as long as I have, you've directed," Shaver quips.

Stepping into the shoes of her *POLTERGEIST* persona—a gifted psychiatrist with a tortured past—Shaver learned that Rachel Corrigan "has a seven year old daughter. As the show opens, you learn that her husband and a 10-year-old son were killed together in a car accident only a year earlier. Reaching farther into her past, you discover that it's no accident she went into psychiatry. In the present, she appears as a fairly sane, well-adjusted person, but, when she was much younger, she had a feeling her life was going out of control. There were things in her life she was trying to get away from...things she doesn't even remember. And it was when she met her husband that she woke up and went back to school and got her medical degree."

**THE OSTERMAN WORKING** w/ Chris Sarandon, Dennis Hopper, Shaver and Carme Yula. Sam Peckinpah's *Steel Dawn* was based on Robert Ludlum's novel.



"Life began to take a fairly normal course and then, out of the blue, her family was killed. Except for her daughter. This brings her to Ireland, which is where the pilot begins and where we first meet her."

*POLTERGEIST*'s two-hour premiere episode deals with the discovery of a secret sepulcher in Ireland. The tomb's exhumation unites Corrigan and her daughter with *The Legacy*. Eventually, Corrigan joins the elite team in their private war.

Officiated by Dr. Rayne, who's abetted by four specialists, the society introduces Corrigan to spectral conspiracies in the netherworld. "I find myself in a situation where a doorway has been opened to evil," relates Shaver. "A series of events occur there and I become the vessel for the incarnation of evil—incarnation meaning conception. Evil is born through a woman and *The Legacy* rescues me and basically saves the world."

This is heady stuff for television. It is not often that a producer asks an actress, "How would you like to give birth to a demon?"

"I'm trying to encourage [producers] to explore the female fantasy, as well as the male fantasy, because they're different," asserts Shaver. "And, otherwise, we all have both male and female aspects within us. In terms of the supernatural and the paranormal, I think the feminine side is much more open to that. By definition, the feminine is intuitive and the male is the intellect."

"Like, in the pilot, one of the things I do is give birth to this incarnation of evil, which I do in a room by myself. This is the furthest

thing from a LITTLE HOUSE ON THE PRAIRIE birth that you'll ever see! I've never seen a scene like this before. This is a very, very primal way-out-there, very shocking, wild scene."

The producers are hardly coasting on GOOSEBUMPS coattails; in its transition from cable to late night syndication, POLTERGEST is allowed the exploration of mature themes. Competition has fragmented television into hundreds of pieces; not unlike the lesson learned from horror films, which briefly burgeoned in the '80s when splatter was cheap, longevity is dependent on quality product.

"I think network TV has expanded a lot, but I think it's because cable has pushed the envelope," opines Shaver. "Hopefully, our show will be avant-garde. It's better to be avant-garde than old news. Visually, it's very unusual. It's real rock n' roll."

Although she's tallied an illustrious 20-year career in Hollywood, Helen Shaver can still be intrigued. Then again, it's reciprocal; she's earned sterling reviews by approving experimental or even pioneering roles. The horror and sci-fi genres? Been there, STARSHIP IN-

Shaver (1) in POLTERGEST: THE LEGACY. The pilot episode introduced her character & daughter (2).





Former spouses Martin Sheen and Sherry Long star in *THE BELIEVERS*. Based on Nicholas Condon's novel, *The Reptiles*, evil is challenged by Sander's rituals

VISIONS '78), *THE AMITYVILLE HORROR* ('79), *THE BELIEVERS* ('87), *TREMORS II* ('96). Though directed by the likes of Martin Scorsese (*THE COLOR OF MONEY*) and Sam Peckinpah (*THE OSTERMAN WEEKEND*), Shaver scored a personal triumph with *DESERT HEARTS* ('86), directed by Donna Deitch, the critically lauded film—noted one reviewer—"is a sensitive portrayal of an evolving lesbian relationship. Patricia Charbonneau and Helen Shaver superbly set off the development of their individual and joint characters."

Shaver's choice of risky projects includes *UNITED STATES*, a sitcom described as "the most-talked about (and perhaps least-watched) show of the 1980 season." Created by Larry Gelbart, the series—which was telecast sans theme music or laugh track—survived only 8 episodes. Shaver and co-star Beau Bridges were reacquainted, 15 years later, for *THE OUTER LIMITS* premiere episode, *Sandkings*. Other short-lived series include *WIOU* ('90-'91)

and the title role as *JESSICA NOVAK* ('81).

An assistant whisks Shaver back to the *POLTERGEIST* set; our conversation continues in her makeup trailer. Briefly chatting with the hairstylist as she seats herself in a chair, Shaver sighs, "Sometimes my back hurts, sometimes my back hurts, or someone annoys me. But on a grand scale, I'm having a very good time here!"

"I don't get up in the morning to strive for mediocrity. I get up to strive for excellence. We're in the gen-

**"In the pilot, I give birth to this incarnation of evil. A very primal, wild scene, it's the furthest thing from *LITTLE HOUSE ON THE PRAIRIE* that you'll ever see."**

esis of this whole process so there are frustrations, of course. But, working with a group of intelligent, collaborative, creative people, those frustrations seed the soul for fruitful creativity. It's not a passive process at all. I'm not a very passive person. It's a real interesting process to me."

Shaver acknowledges that "excellence" can be elusive: "I catch the wave whenever I can. You've got 100 people working together, you've got a bunch of machines and a limited amount of time to tell the story. This group of people and all the machines have to concentrate on one common goal, on one thing and accomplish it. And at the moment between the clap, 'Action,' and 'Cut!'—for that little bridge in time—the instrument is the cameraman and the actor. They're together. It's like dancing with a great partner and, sometimes, it's like dancing with a clumsy partner. If the partner's clumsy, you try and make the partner look good. If the partner's great, you get picked up by the energy and you just float on it. It's positively a ball. It's intoxicating."

"There's a kind of way

that we actors live between 'clap' and 'Cut!'—we never live at any other time. There's absolutely a molecular, alchemical change in the system. It's the same as for a musician when they play an instrument. But the instrument I play is myself. Every now and then, and hopefully once a day, you get the ride and that's worth it."

The ride's passengers include supporting actors Derek deLint, Patrick Fitzgerald, Martin Cummins and newcomer Robbie Chong. "It's a wonderful cast!" exclaims Shaver. "Each of them brings a certain strength, insight and experience. Geographically, psychologically, emotionally and spiritually, they all come from very different places. I like and respect my fellow cast members."

Each member of the ensemble has been assigned a character that strays from soap opera. deLint plays Dr. Rayne, the *Legacy* doyen who deputizes a SWAT team of ghostbusters including a young Irish priest (Fitzgerald), an adventurer (Cummins) and a resident researcher (Chong).

However, Shaver candidly reveals that hanging out with fellow thespians requires a period of acclimation. "You go through a honeymoon, and now we are beginning to get into the marriage. I mean, everyone's got habits. But that's part of it, too. You fall in love, once you've gone through a couple of years of hormonal intoxication, you'd better have some emotional intimacy going or you're going to divorce. It's a great human exercise in acceptance, acknowledgement and awareness."

As the hairstylist com-

Rebel Condon (Shaver), her 7-year-old daughter and Dr. Rayne (Derek deLint) witness the exorcism of evil in the pilot of *POLTERGEIST: THE LEGACY*.

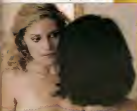


plots her work. Shaver makes a dash for the trailer's door. But she briefly pauses to evaluate *POLTERGEIST*'s demographics. "Fourteen-year-old boys are going to love this show!" she claims. "You're not dumped over the head with this stuff. On one level, there's a perfectly good ghost story going on."

But, like a Grimm fairy tale, there's also subtextual layers of sex and violence—sometimes subliminal, sometimes overt.

"E.T., that's a little kids' story, right?" queries Shaver. "Sure, until you really look at it. I mean, *WIZARD OF OZ* is a kids' story until you really look at it. If you like an adventure, a ride, if you want to be scared, sit down. We'll tickle you. We'll twist you. We'll give you a ride and you don't have to analyze it. But if you're also thoughtful, you'll probably see more to the book than the cover!" □

Shaver and Patricia Charbonneau in *DESERT HEARTS*, a sensitive depiction of two women, "one is openly lesbian, the other a quiet professor"



# Heather Elizabeth Parkhurst

## PERVERSIONS OF SCIENCE

SEXDROIDS, SHE-DEVILS, SENSUOUS SPIDERS:  
A PREVIEW OF HBO'S SCI-FI SERIES.

By CRAIG REID

Zipping down Ventura Highway, I turn on the radio and—through the mountain's statistically-charged interference—I vaguely hear that either someone's pet tiger had escaped or that the local zoo had a breach in their alarm system. Local motorists were advised. I thought, "Where are those Schwarzenegger sound-alikes from Las Vegas when you need them?" But I had a date with a different breed of cat, a sleek, alluring, feline composite of Deborah Harry and Jayne Mansfield named Heather Elizabeth Parkhurst. A headliner in HBO's episodic, sci-fi series **PERVERSIONS OF SCIENCE**, Ms. Parkhurst portrays sex-droid MC-17 in one of the show's weekly scenarios. I was to rendezvous with the personable

actress in one of the most mind-boggling births I've had the pleasure of visiting, specifically the KNB EFX Group, founded in 1988 by Robert (Bob) Kurtzman, Gregg Nicotero and Howard Berger.

At KNB, Anne Kurtzman shows me Heather's body parts used in "Boxed In," her **PERVERSIONS OF SCIENCE** episode. "It's just

a full body cast that we did on Heather for the show," she says. "My eyes swivel around the room, which is filled with a wild menagerie of malformed monsters, screeching bubble gargoyles, foul-faced vampires and jungle beasts. Welcome to KNB."

"What I do on **PERVERSIONS OF SCIENCE** is not as KNB's production coordi-

nator for the show," said Anne. "So when we get the scripts for each show, we determine what kind of effects we are going to have to build, budget them out, then determine how much we can do and how much they can afford to do. HBO has certain budgets for each show and every script we get wants the world, so you



**"My PERVERSIONS femme is an android named Emmy. She's kind of like Barbara Eden's slave in I DREAM OF JEANNIE, but it gets weird."**

start with everything and work your way backwards.

"We don't do computer graphics here although we build models for their scanning purposes, and work closely with computer companies, because a lot of what they do needs a lot of what we do and vice versa. For example, in one show they needed a running robot. We can build a robot and we can

Heather Parkinson (l., star of Showtime's *SHERMAN DICKS*) and the co-hostess of London Night's *Torrid Zone*, is *PERVERSIONS*' scotchd, o





**PERVARIATIONS:** "He was one of my fabricated heads," explains Parkhurst. "In the *Beast* in episode, my character was very android—is totally dismantled by a male serial so he won't yield to my temptations. It's quirky, dark humor."

make it do certain things, but then computer companies can make it do other things."

Bob Kurtzman adds, "Because there are three of us, we are very diverse. We all sculpt, paint, do makeup and do puppeteer stuff. And although our specialties are special makeup effects, creatures, animatronics and animals, there really isn't anything that we can't do."

**PERVERSIONS OF SCIENCE** renews KNB's ties with HBO, an alliance originally forged by **TALES FROM THE CRYPT**. "We had already worked with the **TALES** production team [Walter Hill, Robert Zemeckis, Joel Silver, Richard Donner, Gill Adler]," explains Bob. "But, in essence, I made a connection a few years prior to that when I pitched to them a project. It was one that I had written and was initially going to direct for them. The title: **FROM DUSK TILL DAWN**."

Anne acknowledges, "The story with Heather Elizabeth Parkhurst, 'Boxed In,' was one of the more interesting **PERVERSIONS OF SCIENCE** scripts that we got. It was directed by William Shatner. The concept is about a man named Ogo who is in outer space. A sexdroid is aboard his ship for assistance. He is not interested in her because he is trying to remain faithful to his fiancée, who is down back on earth. So Heather is this sexdroid and there is this scene where she must be put back together and we do some funny things with her two heads—a nice, pristine head and her stunt dummy head. So, at that point, she is in pieces and so we have all her body parts looking robotic and stored in that box over there."

One of Heather's heads abruptly appears animate; it articulates "Hi!" with a breathy but infantile intonation. This time, it's not one of KNB's technological by-products; nope, the head is locked on the shoulders of the authentic Heather Elizabeth Parkhurst (**FF** 5-4), star of Showtime's **SHERMAN OAKS**. Clad in a



**PERVERSIONS:** Melissa Shatner is directed by real-life dad Bill Shatner. "Both Shatners appear together in the *Boxed In* episode," says Parkhurst. "Melanie's character keeps doubting her cheaply built, off-camera, Melanie is cast."

skinny, black bathing suit, she was straddling a life-sized tiger, one of Heather's synthetic heads was lodged between the beast's jaws. It was a surreal setting for photographer Eddie Garcia's **FF** shoot. Heather dismounts the creature and capriciously strikes poses while KNB's critters—including snakes and a huge tarantula—are attached to her physique.

"**THE PERVERSIONS OF SCIENCE** producers told me that scenes involving the sexdroid's dismantlement would require a body cast," smiles Heather, "and when I first walked into their studio, my initial impression was, 'Wow! Just...Wow!' Halloween is my favorite holiday, and I have always been into creatures, ghosts and goblins, so all these beasts, vampires and ghoul

creatures were really cool to see. When they wanted me to do the body cast, I just said, 'Wait a second, hold on, let me check this place out, first.' But they're all so used to it, they started laughing. I was like a little girl in a candy store. I started to recognize the creatures and props from movies I had seen! It's funny when you think some of the biggest monsters on the screen are actually tiny miniatures and puppets. It is just so neat."

"Anyway, I got the **PERVERSIONS OF SCIENCE** gig via a friend of mine at ICM [International Creative Management], who sent me over for an audition. I got a call back from the producers and went back and read again for Gil Adler and a talented writer named Scott Nimfro, who did stuff like **BORDELLO OF BLOOD**

**"Working with William Shatner was a trip. I watched him as Capt. Kirk when I was a little girl. He's a vet and knows what the hell's going on."**

and **DEMON KNIGHT**. They liked my performance and hired me."

Bob continues: "After she got the role, we started Heather's body cast with this prosthetic cream, which is like the stuff that dentists use to mold your teeth—except this is in large amounts and put all over the body."

Heather comments on what it was like to become a "Double Heather—sm on the rocks," the kind of after-dinner drink that men thirst for, but can't have.

"Five guys did this body cast. So first you have to stand there like you have broken your leg or something and literally they put this body cast on you. It's all done very fast because the stuff dries quickly. So they had these tubs of powder and as soon as they add water, they start mixing this stuff really fast with their hands and then they literally scoop it up with their hands and flop it onto you and then mold it on your body."

Heather next excitedly tells us about her part on the show, some of the weird details and what it was like working with William Shatner.

"My name is Emmy and I'm an M-17 sexdroid. I was basically trying to look normal and not act like a robot and let the audience know that there was something off about me but you could not really pinpoint it. I would do these subtle eye movements. So I acted human, except when reactivated after deactivation, my eyes would roll back like slot machines. And



**Purification:** "Me on 'Tinsley' on the weekly *SHERMAN DANCE*. I like her spontaneity. She is oblivious to adversity, like Lucy, her mind is always thinking."

just like if you turn off something it freezes. So he could not get me off him and so literally my torso is still attached to him because we were having sex. My legs and arms are sticking out of the cushions but my torso is hanging on so he has to cover me with a robe. His fiancée says, 'You look fat. You really look big.' He says, 'Oh, it's—um—a space disease, yes, I caught it in space. It's called Mel-sola-titis. Yeah, that's what it's called,' and she falls for it. Then at some point my head gets ripped off. It is just weird to witness, we have really just got to watch it.

When asked if there is nudity she replies, "Well, it's strange, because when they did this life cast of me, my torso prosthetic was useless when I was attached to Ogo. I do have a little nudity, but it is the torso that is attached to him that is made, but at some point you do see my breasts."

"But you know working with William Shatner was like this trip. Because as a little girl, I watched him as I was growing up as Captain Kirk. It was really strange for me to meet him and he is such a nice man. At first I was intimidated and was nervous and everything, because he is obviously a veteran and he knows what the hell is going on, but he is so great to work with and a very passionate person and so talented. In fact he played Dulce's father and was also Ogo's Admiral in the show. It was just a lot of

**"Fortunately, I never had to experience the casting couch crap. I'm at a point in my career where I know who's full of it and who isn't."**

fun to work on this episode."

Eventually Heather mentions a little bit about her personal life and that being blonde and blessed with good looks (said without that expected air of pride but almost self-deprecating) doesn't always add up to what others may think. "You know, I don't like being single," she says. "A lot of men are so insecure and don't believe that I might actually like them. They think that because of how I look that I must be overbearing behind them. Furthermore, people think that I must go out on weekends all the time, get invited to parties and that I must have all these men after me or that I am just so unapproachable or they don't have a chance with me. I really am just looking for someone who can make me laugh. I sit home on the weekends—not all of them. I don't sit home and knit on a rocking chair or anything like that."

"Sure, some people in the past I have gone out with are rich or powerful executives

then I would say things backwards like when I was mad at Ogo, instead of calling him a bastard I would call him a "Dreadnought." He was a terrible mechanic so I was always helping and huffing him out of everything. It is no secret that I am a robot because at the beginning of the episode, they open up with us, and Kevin is doing a voice-over explaining what I am and that he won me over a card game.

"Emmy is kind of like Jeannie in *I DREAM OF JEANNIE*, (except we see a lot more than just the belly button) very subservient and always wanting to please Ogo. She wants him bad and wants to have sex with him and he wants to have sex with me but he has a girl-

friend and he is trying to be faithful. But I would always come on strong to him. After I would fix something I would say, 'Are you ready now? Do you want me now?', or after a sonic shower I would ask him, 'Licky Dry?' and he would say, 'Emmy, these are sonic showers, I don't get wet,' and I would goutingly say, 'Then.' But then one day he breaks down and goes for it and things get weird.

"So we are having sex and there is this montage of us rolling around on the floor and rug. Then his girlfriend Dulce comes in because at this time we have landed on Earth. She is played by Melanie Shatner, a wonderful girl. So Ogo tells me to get off him. So at some point he has deactivated me but

**PERVERSIONS:** Kiva Reed poses with makeup artist Debra Henderson and hairstylist Debra Lawson. The bra-casting spider was Reed's concept.



but they are basically workaholics and just say, 'Hi, you are my scrumpties for the night. You look good, let's go out and be sexy.' I am a very loving person and want to be loved. It's true, money can't buy you love. I have found that one has to follow their heart. They say that life is too short, I don't know. I want to be happy and if it's going to be with someone who makes me laugh and doesn't have two nickels to rub together then so be it, I'd rather be with someone like that than to be alone."

I asked Heather to share her thoughts and feelings concerning the photoshoot which essentially inundated her with a barrage of peculiar situations. "I thought doing the stuff with the tiger, snakes and giant spider were really cool and I was thinking at the time, 'I'm really on my way now.' But I do have to admit that it was a bit scary. Because as a child I was always afraid of spiders and heard that the venom can kill you."

"Wasn't it funny that with Anne who deals with all these scary, creepy and bloody things all day that she got all freaky about playing with the rubber snakes?"

"The tiger reminds me of one of the causes I support, the 'Wildlife Waystation,' a national charitable facility which cares for abandoned, injured and abused native and exotic wildlife. It is important to say that no tiger was hurt during this shoot. This organization is very special to me. That been said, back to the creepy crawly stuff. What was really surreal was when I was holding my head next to my head, now that was weird. And that giant spider attached to my chest, (shivering) oooh. But you know, it was fun."

Speaking of spiders, Anne shared with me another



Paraphrase: "I love my link to sci-fi. What with INDEPENDENCE DAY & MARS ATTACKS, it's the hip, new genre. I like roles that are neither human or alien, but a sort of compromise."

or peculiar episode of PERVESSIONS that starred Elizabeth Berkeley. "We have done ten episodes so far and we do all the makeup effects, prosthetics and stuff, and we have done a little something for each one, but Heather's episode was one of the bigger ones. But we did this other neat one where Elizabeth Berkeley appears in all these

different planes of reality. In this one plane she is a spider. We did the makeup of her head; then we had a full-sized spider body coming off the back of her head so we could crop the shot, so all you could see was her head, then we did some computer shots of the spider's body and used a red puppet miniature spider person shot."

Bob Kurtzman noted about Heather's and *Lar's* effects, "Heather's torso was the biggest thing we had to do. It took a week and a half to do it. It was a really tight schedule, and everyone worked hard. We have got great people here. On a television show we really don't have much pre-production time so you just jump in there and do it. That also happened for a show Russell Mulcahy did, when we had Elizabeth Berkeley's head split open and had these tentacles inside pop out. For her spider shot, we had this full-sized spider attached to the actress, then the miniature puppet was shot against a blue screen for when it was crawling across the ceiling."

So how has acting helped Heather grow? She offers these comments and some final words for her fans. "What you learn in this business is it makes you realize who my friends are in this town. It has softened me up a lot. Maybe you want to call it street smarts, because I am at a point I know who is really full of it and who is not. Fortunately, I never had to experience any of the casting couch crap. I respect people who respect me."

"I'd like to say to my fans to keep watching and plugging away in anything you do. I love my fans and they are who made me who I am today. Please don't worry, I get all of your letters and I will write

everyone back eventually. I know some actors are advised not to keep contact with their fans, but I can't do that. You are my foundation. Without fans you have nothing. Thanks for your support, everyone, and be on the look out for PERVESSIONS OF SCIENCE to be aired on HBO sometime next year!" □

# Kira Reed

## PERVERSIONS OF SCIENCE

JUICING THE FANTASY GENRE, CABLE QUEEN KIRA REED IS TOOTHsome AS A VAMP, A TRAMP AND A WITCHFINDER.

By JASON D. SECHREST

"Did you ever see BULL DURHAM?" queried Kira Reed. "Do you remember that line where he says, 'I'm just playing it a day at a time and, Lord willing, things will work out.' That's me! I'm just happy to be here, and I hope I'm not hurting the ball club."

Arbitrating an interview with Ms. Reed was almost a mission impossible, only her *PERVERSIONS OF SCIENCE* credit initially struck a chord of familiarity. I assumed her entire track record could be abridged into a *Fatale Attraction*. But I was determined to stick around for a couple of reasons, and one of them was her answering machine's prerecorded message. Don't ask. Another was a glowing endorsement from actress Nikki Fritz (*FF 54*), who monitors the Hollywood grapevine on her REELDVS web site. "Red alert, pal. Kira's definitely hot in this town," enthused Fritz. "Hot! Hot! Hot! I'm ac-



**PERVERSIONS OF SCIENCE** "I was taking a breather from sucking boob," grous Kira Reed. "Cinematographer Rick Bots snapped a picture of me mounted on his camera."

tually getting jealous. She goes to auditions and—BAM!—she's got the part."

Actress/*FF* centerfold Jacqueline Lovell (5-7), who co-stars with Reed in a sexy shocker titled *BLUE WAVE*, noted, "Kira is very professional, but fun. Not unlike myself, much of her work has been shepherded into the science fiction and fantasy genres. We're the new

breed of 'B'—the next generation."

So it seemed pretty likely that I was going to grill a unique hybrid of Generation X sex symbol and sci-fi siren. Glad I stuck around.

Reed's *PERVERSIONS OF SCIENCE* episode, directed by Tebe Hooper, unfolds as a couple of Martian invaders turn a costume ball into a Halloween party


massacre. "PERVERSIONS is way cool," nodded Reed. "Because this is made for television, it can't be as pacy as some of Tebe's other films but there was still that same sense of eeriness on the set. He is just the sweetest man in the world, so I couldn't believe that he had done something like *THE TEXAS CHAINSAW MASSACRE*! His ideas are, 'Get it the goriest you can!' but he's a sweet little man about the whole thing."

"I really enjoyed working with everybody. Harvey Korman, and Jason Lee were fabulous. William Shatner is even directing an episode. I actually auditioned for him! I wasn't expecting to walk into the room and yell, 'Oa my God, it's Captain Kirk!' It was hard to not give all my power away, as an actress, while I was drooling all over the captain."

Reed portrays a vampire who parties-on until she's impaled on a fire poker. Traditionally, a bloodsucker is shafted through the heart



"When I was 15 years old, I stuffed my bra and gave myself hips. I seemed to be always waiting at the window of life for my life to grow. And now I've been doing this way stuff, and I gotta admit that I love it."



but Reed? "Actually, I get staked through the boobs," she shrugged. "With the costume I wear—dressed like the fabulous Elvira—they make it look sexy and scary. But they turned to me and asked, 'Why don't you just hold the fire poker with your boobs?' So here I am, squeezing my breasts together, trying to hold the fire poker and it was just hilarious! After all that work, they actually ended up using a coat hanger to hold it in place!"

You gotta admit, Reed's "vamp" is a bit more ostentatious than her earlier TV stints. Anyone remember FERRIS BUELLER'S DAY OFF, the series spin-off of a 1986 comedy? Neither do I. "Jennifer Aniston was the main girl in it," recalled Reed. "The show never went anywhere, but I had some friends on the set who asked me to read a few lines. At the time, I wasn't even interested in an acting career, but it did give me my first SAG card which helped lat-

5 Reed with her *POVERTY* director, Tobe Hooper. L: "I just completed *ANOTHER MAN'S EYES*; it's *INDECENT PROPOSAL* gone sexy."



**"My vampire gets staked through the boobs!**

**Squeezing my breasts together, I made it appear a fire poker was thrust between them. Hilarious!"**

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or on when I decided to pursue it."

Enrolling at UCLA as a theatre major, Reed honed-up for a liberal arts degree. Her education included playwriting and a history of Dionysian theatre: "I put myself on a plane and went to Greece after college. It is still a great love of mine to see the old ruins and the theatre in its classical period. But then I got on a boat and went island-hopping! Lots of partying, too.

"It made me wonder why there weren't as many topless beaches here. You go over there and nudity isn't an issue. I was taking my top off and floating around the ocean, thinking that it was so natural and wonderful. But then I got back to the States, where it's such a taboo. You take your shirt off here, and people either think that you're crazy or really cool. But I mean, we all have breasts, right? Since I was 11 years old, I was stuffing my bra and giving myself hips. I would model around in my mother's shoes. I was always waiting at the window of life for my tits to grow."

While developing to a bohemian demeanor, Reed realized her passion for theatre manifested itself into an addiction: acting. Wrapping the FERRIS BUELLER gig, she made her film debut in MAUI HEAT: "I auditioned and they immediately liked me, but didn't know what role

*"Why aren't there as many topless beaches in the U.S. as in Europe? Take your shirt off here, and folks think you're crazy or cool."*





**"I island-hopped and partied in Greece, where it felt so natural to take my top off and float around. Nudity was no issue; we all have breasts, y'know."**

was best for me. I was reading for the main supermodel role, but I kept thinking, "Wait a minute... I'm not a supermodel! Why am I reading this?" So it turns out that they created a bigger role. I played the makeup artist for the supermodels, the only non-model in the movie!"

Reed's panache for a libertine lifestyle has lately been reflected in her exotic TV roles. I just stood back as she cut loose on her burgeoning celebrity as the medium's sex goddess. Sam-

"Costumed like the Italian Elvira, my PERVERSACKS vamp is Betty Boop with fangs. I had my clothes on the entire time...and started looking!"



ple WOMEN, which Reed described as "a Showtime series that features me in a sexy science fiction story. I'm a medical intern who builds an 'ergasmotron.' The series is not just some guy's concept of what women's erotica is. It's actually produced, directed, written and starring women. They're all real women, too. They gave roles to women by the feeling that women craved, not by the feeling of what a man would enjoy seeing on screen.

"I'm also in another Showtime series, RED SHOE DIARIES. I read some stuff for Zalman King, but didn't hear from him until about two months later, when he said that he wanted me to be in the first new season episode. 'It's you, two guys and a gun,' Zalman said. The entire thing was very sexy. Soft makeup and beautiful lighting really set the mood. It contrasts well with the hardcore things that my character says. My favorite line is, 'Now, take these steps back...hold it in both hands...and bark like a dog.' To make that line raunchy and sexy at the same time is pretty amazing—and they do it! I'm glad they picked me. I've been wanting to tell someone to bark like a dog all my life!

"Then there's MADAME WINSTON'S SECRETS for Cinemax. I'm doing some great stuff, I tell ya! The people involved were very into showing sensuality. Through the whole scene, I'm sitting and talking with a young virgin sailor who's been on this ship for six months at a time. And I've been locked up in a spa. I'm from Hazard, he's from Paducah, and it's just really nice to see a homegrown face. He's really sweet and says all the right things. Of course, I end up taking total advantage of him! But the way that the scene is filmed makes it so beautiful. It's all the foreplay up to a single kiss. Even then, what they show is my skirt coming up my leg and my back arching. It wasn't like, 'Let's



T. Reed plays a "goofy cop-turned-singer" in *HAIR EVIDENCE*. R. "I break the code and become the madame in *THE BLACK BOOK OF MADAME SAVANT*."



show fucking! It was the intrigue of two innocent people, really surprised by the fact that they're with each other.

"I love these kind of roles. PERVERSIONS OF SCIENCE was a 1930s piece and the MADAME WINSTON'S piece is stylistically 1940s. It's great to do this kind of acting, because you're in the body of a different woman from a different time periods. What was taboo then and what is taboo now...it's like a fantasy.

"The only thing left is *THE BLACK BOOK OF MADAME SAVANT*. I play the head bonche in this one. I break the code and become the madame. My character's name is Suzie Large, and I'm directed by Mike Marvin who also directed MAUI HEAT. When I get my Oscar I'm going to thank Mike Marvin for believing in me!

Shifting into a full-length film, Reed was cast in a dark fantasy titled LUCIFER'S DAUGHTER. By the time Shauna O'Brien (*FF 43*), Leslie Ollman and Jacky Lovell signed on, the film was produced as *BLUE WAVE*. "I portray the leading man's girlfriend inhabiting a base camp, she tries to gather research on these little witches who wanna sacrifice my man because he's carrying the seed of Lucifer. Edward Holzman, who's very experienced in this genre, is directing—so I'm already excited!

"It's encouraging that I'm playing the good girl in this, a vampiress on TV and a nice, little sweet cop in another one. I just want to have a long career in acting. I might want to produce something later on but, right now, I'm very focused on acting as being where my future lies."

Concluding the interview, I fired one final question. "Kira, do you spell your last name R-e-e-d...as in Donna Reed?" She laughed. "Yeah, just like Donna's! Only when I wear an apron, I wear five-inch pumps." □

# Lysette Anthony

A FANTASY EPIC NEARLY DERAILED HER CAREER; BUT SHE LANDED "DARK SHADOWS" AND BESTED SHARON STONE.

BY ALAN JONES

She starred alongside John Travolta, who was then as hot as leftover custard pie, in a lame-o sequel titled *LOOK WHO'S TALKING NOW* (1993). A lukewarm Hugh Grant is among her other formidable leading men. Her Hollywood idol is Sharon Stone. But, though she's only 33, Brit bombshell Lysette Anthony has developed a cult audience of fantasy aficionados; after all, her involvement in the genre—what with *DARK SHADOWS*, *DR. JEKYLL AND MR. HYDE*, *DRACULA: DEAD AND LOVING IT*—is more than marginal. Matter of fact, Halloween Eve '96 bled into Halloween with the USA network's late night broadcast of *TRILOGY OF TERROR II*; Anthony played triple characters in the Dan Curtis anthology.

Ironically, it was a fantasy epic that nearly derailed Anthony's career. Anyone remember her debut role as Princess Lyana in *KRULL* (1983)? Peter Yates' flunky hybrid of *STAR WARS* and *EXCALIBUR* was a baptism of



**TRILOGY OF TERROR II:** Tag Anthony's late husband is led to Greyhound Mass. Inset: Possessed by a Zuni doll in *He Who Kills*

fire for Anthony, as she reveals in her typically outspoken manner.

But let's start at the beginning. As a juvenile, Anthony's career choice was pretty much mapped out for her, both of her parents, Bernadette Milnes and Michael Anthony, were show business veterans. "My mother did especially well. She was 'box goddess' beautiful in that Marilyn Monroe way and was a very good actress, too. Back in the sixties, when she starred in the BBC-TV version of Harold Pinter's *The Birthday Party*, the station received so many

complaints of sexual indecency, they erased the play. Such a pity. I'd love to see it again now."

Her parents were mutually impassioned with managing a theater company, the resultant "born in a trunk" childhood has appalled Anthony with equally good and bad memories. "They loved travelling around the country, entertaining people," she recounts, "and I was brought up having my toys and belongings taken on tour as stage props. I did my first play at ten years old and they made me audition in

front of 500 other kids! Some very famous people got their start with my parents, Mike Nishols and Fiona Fullerton to name just two. It couldn't last, though. Apparently, I was so precious, they packed me off to a Catholic boarding school in the effort to give me a normal childhood.

"The nuns were very good to me there, and actively encouraged my acting. But the other girls would tease and bully me mercilessly. Everyone assumed my family was rich because my mother was on television, constantly, and they were always on the road. But touring was a costly business, and they ploughed their earnings back into the theater company. I was incredibly shy as a child and our lack of money only made me withdraw into my shell even more.

"Eventually the calm and quiet stability of Convent School helped me learn. Away from the frantic life of endless touring, I began to excel in my studies and won various acting awards. At 14, I was accepted into the prestigious National Youth Theatre and it was then I realized acting would always be my world."



As Angelique in the revamped *DARK SHADOWS*: "Playing manipulative, evil girls is very easy. But it leaves a nasty taste in my mouth when I do the roles."

**"People were so thoughtless and unkind to me over KRULL. In one year, I went from being a promising newcomer to being thrown out with the garbage."**

this, that and the other"... I was a young girl, for goodness sake! I was just beginning to develop, and every remark made me feel more insecure. As I was being constantly harassed, I withdrew into myself which people mistook as arrogance. The truth was I was simply terrified."

KRULL debuted to negative reviews and zero box-office. Anthony was blamed for its failure. "They said I was an amateur. My voice was dubbed when there was nothing wrong with it. I did a BBC TV adaptation of *Domby and Son* just after wrapping KRULL, and my voice was fine in that. People were so thoughtless and horribly unkind to me over KRULL. In one year, I went from being a promising newcomer to being thrown out with the garbage because people thought I couldn't cut it."

"Washed up at 19! I was battered to shit. But in a funny way the KRULL experience stood me in good stead. The film industry is a tough business and if you're beaten to pulp in your very first experience, it's doubtful things will ever get as bad again."

Put out to pasture before she'd even begun, Anthony turned her career around through sheer stubbornness and a refusal to retire gracefully. "I went up for a role in a lowly little BBC pilot titled *THREE UP, TWO DOWN* and was cast as roommate Angie. The pilot was cancelled, picked up, put on a shelf and finally aired to massive ratings and a Top 3 chart slot. I was off and running again, although I was now being viewed as a dubbed actress in a long-running sitcom. Incidentally, Helena Bon-

ham-Carter got her very first job from something I turned down. Then I auditioned for parts in *WITH-OUT A CLUE*, starring Michael Caine as Sherlock Holmes, and the TV mini-series *JACK THE RIPPER*. At the film audition, the casting agent said, "Where's your long, blonde hair?" and the realization hit me that the perception of what I was about was all wrong. I hadn't worn my hair long for seven years. I'd been ousted from the industry for all that time, content to coast along in television. Film people had forgotten me and probably didn't think I was any good in the first place."

It was at this critical point that Anthony yielded to professional reformation. "I decided to move to Hollywood and start all over again. I had nothing to lose because no one in Britain took me seriously, anyway. So I made the move on my own terms, I appeared nude in *Playboy* magazine and invested in a

Anthony and Kee Marshall in the 1983 megahit, KRULL. "We shed up at 19! I was battered to shit."



During this period, Anthony volunteered herself for modeling assignments. By the time she turned 16, Anthony was photographed for the cover of *Ritz* magazine (a now defunct fashion/style publication copied from *Interview*), and declared "Face of the Eighties" by famed shutterbug David Bailey. "I was the latest, new, young thing," she smiles. "Lolita-types were in and my looks fitted. I was incredibly intense and overbearing about it, actually—I couldn't enjoy it at all. So I left school to see the world on a summer tour determined that, when I came back to Britain, I'd launch my acting career the right way—you know, go to drama school, etcetera. Then Peter Yates came on the scene with KRULL, and the

rest is miserable history."

Director Yates, in pre-production on his sword 'n' sorcery extravaganza, was herding a cattle call for "a naive 17-year-old ingenue." Spotting her photos in fashion magazines, agent Jeremy Conway assumed Anthony was perfectly qualified for the Princess role. "Eventually he tracked me down," confesses Anthony. "It took him a while. I auditioned and landed the part in a flash. My chance sought me, I certainly didn't seek it out."

But KRULL eventually crumbled. "There I was, starring in this great, big, huge movie with absolutely no experience whatsoever. From day one through six relentless months, I was criticized for not being perfect. 'Your hair isn't right, you're too fat, too thin, too

personal publicist to make sure everyone knew I'd arrived. The stupid thing was, the moment I moved to Hollywood, I kept getting all this work back in England. I did *THE LADY AND THE HIGHWAYMAN* with Hugh Grant, a silly romantic TV romp based on a Barbara Cartland hook. I also did the TV movie, *CAMPION: SWEET DANGER*, and another Barbara Cartland called *A GHOST IN MONTE CARLO*. Then there was the sex comedy, *THE PLEASURE PRINCIPLE*, and, later on, the medieval romance *THE ADVOCATE*."

Producer/director Dan Curtis introduced Anthony to horror entertainment by casting her as Angelique, a seductive sorceress, in the update of his *DARK SHADOWS* television series. "To be entirely honest," she sighs, "I don't like horror films at all because they scare me. I haven't seen any of the famous ones at all! When I was playing Angelique, I couldn't watch my co-star Ben Cross rise out of his coffin on set, it upset me so much, I had to go off and make a cup of coffee! I really can't bear the claustrophobic atmosphere or the creepy music—that sort of suspense I find unpleasant."

"*DARK SHADOWS* was exhausting, we were all working 14 hours a day for 22 weeks. I often wondered why most TV stars ended up in the hospital after finishing a new series. I found out the answer the hard way."

"Angelique didn't appear until episode seven, but I remember being so excited when I landed the part because I was tested three times before they officially offered it to me. I only found this out recently, but, apparently, Dan fought for me while the rest of the network board wanted Mins American. I owe Dan a great deal. They spent so much money on the series and we all had such high hopes for it. But we were upstaged by the Gulf War. We aired the same week Israel was attacked. In our third week, we were preempted by a

**"I don't like the way people treat me after they've seen me naked. There's so many times you can be in [that type of] movie before your reputation is tarnished."**



Anthony & Peter MacNicol in *DRACULA: DEAD AND LOVING IT*. "Mel Brooks' jokes are scintillating and fearless. But he makes people laugh and that's a gift."

huge air crash at LAX and you were lucky if you could find us on any station. We played in certain parts of America but not in others. Naturally enough, our ratings were appalling and they pulled the plug."

"Now, as with most things in my life, I'm relieved about it as I look back. And wasn't some of the acting dreadful in it? I'm glad I didn't get stuck on the show, although it was a big break at the time. I do find it very easy playing manipulative evil girls. It's obvious what's required—it isn't rocket science. But it leaves a nasty taste in my mouth when I do those roles."

Indisputably, Anthony's biggest break was *HUSBANDS AND WIVES* (1992), cast by director/leading man Woody Allen, she portrayed Sydney Pollack's girlfriend. "I was in New York with [ex-husband] Luc Leustemaker, helping him promote his art exhibition when the William Morris agency called; they asked if I'd ever met Woody's casting director, Juliet Taylor, which I hadn't. So I went

to meet her, and all she asked was if I could do an American accent. After I said 'Yes,' she told me I'd have to meet Woody and read blind for him. I was scared but I thought, 'What's the worst I can do?'

"I met Woody, who was visibly shocked I was English. Because the script was so well written, the sight reading was fine—I caught the rhythm of the words well. Actually, I thought I did my best Mia Farrow impersonation. I was up against Sharon Stone for the part, who sent me this wonderful letter of congratulations when I finally did get it."

"*HUSBANDS AND WIVES* was the difference between night and day. We were all thrown into the deep end and had no choice but to be instinctive on set. I had to wait three weeks to read the 'fight in the car park' sequence and being so in the dark about it was like drip torture. I went broke waiting a year for the film to be released, because I knew I'd done something special and that it would put me on another Hollywood level of

acceptance. I went to Paris to make *FACE THE MUSIC* with Patrick Dempsey and received a call from a critic friend who said, 'Do you know you are in one of the greatest films of the century?' It was incredible. Because of the Woody/Mia scandal, everyone saw it. Woody gave me the chance of a lifetime, and I gained a great deal of respect for that picture."

If *HUSBANDS AND WIVES* changed Anthony's professional life, the drag comedy *DR. JEKYLL & MS. HYDE* changed her personal one. It was while playing the role of Sarah Carver, the perplexed fiancée of Tim Daly's "Dr. Jekyll," that she fell in love with the director, David Price. "I'm really proud of what we all did with *DR. JEKYLL & MS. HYDE*—against impossible odds, I might add—because the script was so badly written. What we got out of it was a sheer miracle. It took a lot of work just to make the film look effortless. David did a marvelous job and it's a shame the critics who hammered it didn't realize what we were all up against. I even turned the part down initially, something that truly scares me when I think what I would have missed had I not done it."

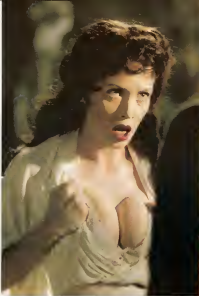
Cast as the archetypal, busty Hammer vampress, Anthony appeared in Mel Brooks' *DRACULA: DEAD AND LOVING IT*, another baroque of classic horror literature. "From the very first audition for Mel, I knew what he wanted from the 'Loony character,'" chuckles Anthony. "I was the feed—the straight woman. I was just meant to be there, with my tits hanging out, looking ridiculously glamorous. And, no, I didn't find it offensive being that sort of sexy fell. Lucky me just to have spent a few months working with Mel, one of the comic greats of our time. Love him or hate him, he's one of the founders of what this generation finds funny now. Yes, his jokes are tacky, sexist and tasteless, it's a mixture of *CARRY ON* humor and schoolboy silliness."

ness. But Mel makes people laugh, and that's a great gift to possess.

"I'm not a comedian but I can be funny. I'm not very brave about the genre and need to feel safe before tackling comedy material. The funniest parts of DRACULA were the cast desperately trying not to crack up while filming. I giggled relentlessly trying to keep a straight face during most of the scenes when I was dead in bed. I did mess up a few takes, but Mel quite likes you doing that a couple of times. What I'll never forget, though, is the scene where I'm at the window seducing Leslie Nielsen's Dracula long distance. I was wearing a corset so tight, it was difficult to lift my legs up because it came down to the thigh hole. One movement and I'd fall out of shot. Those outtakes are hysterical."

**TRILOGY OF TERROR II**, a sequel to Dan Curtis' 1974 made-for-TV movie, prompted a reunion with the producer/director. "I hadn't seen or spoken to Dan for six years, and have no idea at all why he wanted me for the project. I'd heard he was trying to get hold of me, but I thought it must have something to do with a DARK SHADOWS convention. Like the situation with DARK SHADOWS, Dan fought with the network as they wanted a heavyweight star name in TRILOGY OF TERROR II. I could see why. Playing three different women in one movie is a real challenge for any actress. I styled one of the women after an Hitchcockian blonde heroine. It was a dream come true for me, and I felt like Bette Davis on acid!"

Karen Black played quadruple roles in the original TRILOGY OF TERROR anthology, which adapted three of Richard Matheson's short stories. Only one of the Matheson stories, *Prey*, was



**DRACULA, DEAD & LOVING IT:** "I was to be there with my tits hanging out, looking ridiculously gorgeous. I wore a corset so tight [it was difficult to lift my legs up.]

retained for the update, produced as "Amelia" in 1974, the vignette about Black versus a bloodthirsty voodoo doll was titled "He Who Kills" for its '96 revision. Anthony notes, "It begins with the police going into Karen Black's apartment [the camera pans down the feet of Black's dead character] and they find the enchanted doll all burnt up in the oven. They bring it to this ethnic expert—me—and the horror begins all over again." The two remaining segments are the self-explanatory "Graveyard Rats" and "Bohly," the latter a remake of a tale included in *DEAD OF NIGHT* ('77), another episode TV movie also directed by Curtis.

"We shot for a month from March 20th in Toronto, and I froze my butt off," relates Anthony. "It was a re-

lentless schedule and the hardest thing I've ever done. We were working 17-hour days with a 10-hour turnaround. That meant the minute we left the set, we had to be back 10 hours later. Dan Curtis directed TRILOGY OF TERROR II which was nice for me, because I never worked for him on DARK SHADOWS as he only directed the pilot I wasn't in. He shouts and swears rather a lot, and is surprised to learn people are terrified of him as a result. He finds that funny. I'm very fond of him, he's been my savior, and he's incredibly dear to me."

Anthony made a deliberate choice not to watch the original movie. "There was no point. I wanted our version to be unique and not a copy of what's gone before. I didn't

want her dark shadow, so to speak, over me. [Smiling] But watch closely—I won't tell you in which episode—for my homage to Karen Black. There's a moment where I pick up a telephone receiver, bring it close to my face—and cross my eyes! Dan hadn't caught it until I pointed it out during looping, and he



thought it was hilarious. I get away with it because it's in a moment of sheer terror.

"Dan thinks Part II is scarier than the first one, but I can't tell, to be honest. Audiences have become much more sophisticated since the original aired. We'll see. I went to the extreme with the emotions I conveyed, and I know I've

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# THERESA LYNN PRIVATE PARTS

SHE'S THE SHOCK JOCK'S "FANTASY GIRL" IN HOWARD STERN'S MOVIE BIO.





**By BRUCE G.  
HALLENBECK**

Until last summer, she was drifting through an affusion of direct-to-video pix that were often cranked out near her New Jersey turf. But once Paramount Pictures beckoned, Theresa Lynn started to paddle mainstream. Cast in *PRIVATE PARTS*, an adaptation of Howard Stern's bestseller, Lynn is introduced as "One of Howard's listeners who's completely enamored with him. In short, a Howard groupie. Since this part of the story takes place back in the '70s, I tell him that I look like Farrah Fawcett, and we have phone sex on the radio. I'm billed in the credits as 'The Orgasm Girl.' It was great working with the upper echelons on a film of this level.

**PHOTOGRAPHY BY  
DUANE POLCOU**

"This is taking the title of Howard's life a bit too literally. Actually, I'm going through withdrawal—can you spot the Hicc-Damn patch? I passed for 20 'cause the magazine promotes beauty, sexuality and respect for women."



"I did a Dante-like dream sequence in Woody Allen's new film because I would have been 'sulla sinistra destra' as dialogue I passed as a spread in a L.A. magazine, they wanted to exploit my role in Howard's film."

"To get the role in PRIVATE PARTS, I had to go through a casting director. Gary Dell'Abate, who is Howard's producer, looked at some of Howard's usual girls but they wanted one who could act. So Phyllis Huffman, an L.A. casting director, called me and asked me to audition. I told her I was in New York, not L.A., but she said they'd be coming over here to do the casting.

"The first role I auditioned for was a girl named Julie, not an especially colorful character. Two days later, they called me back to audition for The Orgasm Girl. When they mentioned that name to me on the phone, I thought it sounded too sleazy. I thought to myself, 'It never fails, how do I get into these things?' But then they faxed me the info on the character—it was Howard's fantasy woman—so I thought, 'Well, never mind the character name. Let's try it.'

"Betty Thomas, the director, was there at the auditions. So I thought, 'Here goes, I'll just give it my all.' I'm supposed to be having phone sex with Howard, so I had to make it sound real. At the end, they all laughed. I didn't know if they were laughing at me or with me! And finally, Betty said, 'That was excellent! When I opened the door to the waiting room, where other actors were waiting to audition for other roles, they all broke into applause! I was dying of embarrassment because they'd heard the whole thing!'

Lynn also auditioned as the shock jock's Leather Weather Lady. "Howard would call her at random and say, 'What's the weather like?' and she was this dominatrix who would say, 'What the fuck do you care? It's cold enough to freeze your ass off!'

"I dressed in all kinds of leather gear. There were four other girls there who were real dominatrices. I could tell their conversation: 'I do the spankin'

## THERESA LYNN/"PRIVATE PARTS"

**"The first role I auditioned for was 'Julie,' who's not an especially colorful character. Two days later, they called me back to audition for The Orgasm Woman. I thought it sounded sleazy!"**



Lynn & J.J. North as psychotic siblings in BEYOND THE BREAK OF DAWN. "J.J. and I bonded while shooting pit for Howard Stern's book, Private Parts."

around here? They were sitting on chairs with their legs spread—no class, zero class. And I thought to myself, 'This is not for me.'

"But when Betty saw me, she asked me why I was there. 'Honey, you already got the part of The Orgasm Woman! Didn't anybody call you?' So I went home to change my clothes!"

Betty Thomas, who helmed THE BRADY BUNCH MOVIE into a sleeper hit, arranged a read-through for the entire cast. "It was set up at the Oram Park Hotel in New York," Lynn continues. "Ivan Reitman, the producer, was there. Howard was there. From the start, Betty hailed me. She said to me that day, 'I want you to

kick ass like you did in the audition. Don't hold back. Let it rip.'

"I had met Howard off and on before. I had been on his TV show from Channel 9 in New York. I had worked with him on the E! channel. But he works with a lot of girls. I was pleased that he remembered my name. He came over to me and said, 'Betty told me in the audition. We'll have lots of fun on this.'

"I ended up doing two days shooting in May, one in June and one in July. We had to work around Howard's schedule because he was still doing his radio show in the mornings. We ended up shooting my scene in a house that was actually a church rectory! I brought a friend along for moral support and she kept saying to me, 'You're going to hell for this! I'm sure the owners of the rectory didn't know what kind of a scene this was. So she kept saying, 'Oh Lord. This is a rectory, we're going to hell!'

"Betty just thought it was cool. She made me feel so relaxed about the whole thing. She told me, 'When you rip your shirt open, the set will be closed. Don't be nervous. Not to put any pressure on you, but this is a very important scene.' She's such a normal person, she has no attitude. Here's somebody who acted for six seasons on HILL STREET BLUES, not to mention directing DREAM ON for cable and THE BRADY BUNCH MOVIE, and she's a grounded, thoughtful lady.

"But on the first take, I was still nervous. So she told me a story of a play she'd been in years ago, where she had to go completely nuts and out loose. She told me to go inside myself. So I did and the next time she yelled, 'Cut! Fucking awesome! You are the best, Theresa! You kicked ass!' I ended up sending her a thank you note. I love her to death."

The film's producers spotted Lynn's friend, actress J.J. North (ATTACK OF

THE 60 FOOT CENTER-FOLD), in an issue of *FF*. "They thought she was extremely photogenic," relates Lynn, "and they offered her a role as a lady who comes to the radio station to give Howard a message. Now, at first, they told her it might be topless. Finally, they told her it would be entirely nude. So she turned it down."

Weeks later, Lynn and North, who previously paired for *VAMPIRE VIXENS FROM VENUS*, were reunited for *BEYOND THE BRINK OF MADNESS*. "That role is the best piece of work I've done, emotionally," insists Lynn. "I get to be gruesome, sexy and funny—but with pathos! What more could you ask?"

The film is a rehashing of *PSYCHO SISTERS*, a shot-on-video, garage sale quickie that surfaces in entrepreneur Mike Raso's catalogues. Though the video was crudely produced, Raso thought the script's premise could be refined into a feature-length, shot-on-film thriller replete with veteran cast and crew. Collaborating with Peter Jacalone, the video's director, Raso was determined to structure the film "not unlike the 1978 version of *INVASION OF THE BODY SNATCHERS*, which was both a sequel to, and a remake" of its 1956 precursor. Casting Lynn and North as the "psycho sisters," Raso leaned on their experience and cult celebrity.

"Pete edited the first version that I've been selling on video for a few years," explains Raso. "*PSYCHO SISTERS* sold very well, by the way. I was amazed at the grittiness of it, and thought that the basic idea of the movie was very good. It was shot by WAVE Productions in New Jersey, a company that would produce your script for a fee. Pete came to me at one point and said he wanted to do Part 2, which is when I suggested that he remake the first one and do it properly."

*GHOUL SCHOOL*, poverty row filler that was shot

# HERESA LYNN/"PRIVATE PARTS"

"[Director] Betty Thomas was great. She said, 'I want you to kick butt like you did in the audition. I did and Betty yelled, 'Cut! Fucking awesome, you kicked ass!' I love her to death.'"



2 "J.J. North and me are *BEYOND THE BRINK OF MADNESS*. I like the complex nature of our serial killers. Sisters [sic] make a big mistake when they bite us."



for David DeCoteau's Cinema Home Video, introduced Raso to the business. Though he gauges this pioneering work as "a bad experience" (translation: he didn't make a cent), it prompted Raso's education on production and self-distribution. "Doing *GHOUL SCHOOL* was hard work, but not fulfilling," he recounts. "But the filmmaking bug bit me. I did industrials and so on, but I wanted to make another feature. The key to getting into it again was meeting with J. R. Bookwalter. I got in touch with him and drove out to Ohio to meet him. He, of course, has been producing and distributing little films for years. I felt that if I had more control over the finished product, I could do something special from inception to distribution. My company, Exposure Index, came out of that meeting."

It just so happened that Jacalone, director of the original *PSYCHO SISTERS*, was Raso's chiropractor. "I really appreciated the fact that he had enough balls to shoot the first version," says Raso. "We decided to do a new, vastly improved version on film with better actors." Casting agent Pamela Kramer pitched Theresa Lynn, and Lynn pitched J.J. North.

"When Theresa suggested J.J., we were delighted," recalls Jacalone, "but we never thought she'd do it. For one thing, she's on the West Coast and for another thing, we didn't really think she'd want to come back to New Jersey to do this little movie. But she surprised us by accepting the role of Theresa's slightly less psychotic sister."

Lynn traces the siblings' psychoses to "a slightly dysfunctional family. I play Jane, the older sister. Our mom and dad were not normal. For one thing, Dad was a rapist. After his death, I end up taking custody of my two younger sisters."

"The pivotal scene is when some college guys harass them. My little sister



"Reality is no problem in the right context. I only have reservations when it's gratuitous or demeaning. I prefer my pictures not to be graphic, but tantalizing. FF's shutterbug Diane Polson, who worked with J.J., is very creative."

stands up against them, and they rape and kill her. My other sister—that's J.J.—and I end up in a mental ward, where we become hard and bitter. We convince the shrink that we're all better and get released. Then—vengeance is ours!"

The two sisters plunge into a killing spree, killing men at random. "The tone of the movie is kind of like *HEATHERS*," Lynn explains. "It's funny and dark at the same time. The rape scene is disquieting. That, and the abuse that I suffered as a child, is what pushes my character over the edge. With most murderers and psychos, things like that did occur in their childhood."

"Mike was in on the directing, and Pamela was coaching us on the sidelines to give the movie a decidedly female perspective. She was both, casting director and an associate producer."

Ross enthusiastically anoints the Lynn/North reunion: "Theresa did a reading for the role of Jane, and she was great. She suggested her friend J.J. for the role of Jackie, the younger sister and she called her. At first, there was some resistance from J.J. because the first movie, *PSYCHO SISTERS*, was so ultra low-budget. But, eventually, she decided that this could be one of her meatiest roles. We were amazed when she came on board."

"We're not even sure what our credits will be on this film. I'm producing and editing, and sort of co-directing, but that may not stick. Pamela coached the actors. But it's really Pete's movie. I did my part producing and now I'll do the editing. There are a lot of talented people involved in this film. The success of it will be an indicator to our future. If it fails, I guess I'll be back making corporate videos for K&T. But I think it should have a kick-ass marketability."

Lynn savors the rapport between herself and North: "It was wonderful working

#### HERESA LYNN/"PRIVATE PARTS"

**"The producers spotted J.J. North's picture in *FF* and offered her a role. At first, they told her it might be topless. Finally, they told her it would be in the nude. She turned them down."**



**BEYOND BATHHOUSE:** "Researching killers profiled on the A&C Channel, I mined my character in ambiguity, you may feel sorry for her, you may hate her guts."

with J.J. again. I hadn't seen her in about eight months, and it was awesome to have her back. I play Jane as funny and demented, and I suggested J.J. for Jackie because she has that innocent quality. Yeah, it was a small budget movie, but I had such a good time with J.J. that I'd do it all again."

Jacalone is impressed with the physical aptitude of the actresses; both "troopers" voluntarily performed their own stunts. "They were riding motorbikes, kicking butt and they were cool about the whole thing. Of course, I was not only the director, I was the set choreographer. I gave Theresa an adjustment one

day when she hurt her arm."

The budget appears inflated thanks to E! 's hiring of Tim Kelly, camera operator on Sylvester Stallone's *COPYTOWN*, as cinematographer. A number of effects artists from the New Jersey area were recruited to furnish the carnage.

"The thing I really like about this story," Jacalone continues, "is that the roles are reversed. Usually, you see men killing women. In this case, innocent guys are captured and tortured by dominant females. Although I grew up with magazines like *Famous Monsters*, I think today's real monsters are serial killers. They scare the hell out of me."

Between takes, Lynn describes the genesis of her acting career as "the second grade, back in Kentucky. There was a local TV talent program called *THE OMELET SHOW*, and the woman casting for it went to my school looking for talkative kids. I was one of the first kids called! So she put me in the show."

"My parents were hairdressers so I told her that they did Tom Jones' hair, which was true. However, it was not the Tom Jones, just a local guy with the same name. When my parents heard me say that on the air, they cringed."

Lynn later shot commercials for a local Dodge dealership before moving to Florida, where she worked at a bar whose manager owned a talent agency. She subsequently appeared in some music videos before transplanting herself to the New York/New Jersey area.

In addition to working within the film medium, Lynn is hosting *The Sports Channel's FOOTBALL FUDGECAST*. "I love football! I know more than most guys about the game. But I'm only doing the show part-time this year because another feature film is in the works involving Nikki Fritz and J.J., to be directed by Fred Glen Ray. More than that I can't say right now." □



"In the film business, you're guilty by association; pick a crappy film or magazine as a vehicle, and you sink with desperation. The consequence? You start late chains and you're legally dead by age 30. Me, I'm over it as up!"



SEEN AS GOLDFINGER'S mistress, Jill Medoway. Keeping a close vigilance on her boss's card game, she checks Goldfinger's obscenity by transmitting his opponent's hand through a hearing aid. A lapse of loyalty costs Jill her life.

# 007<sup>™</sup>

## SHIRLEY EATON

### GOLDEN GIRL

GRANTING A RARE INTERVIEW, EATON RECOUNTS HER ASCENT FROM "SEXY STOOGES" TO 007'S FEMME FATALE.

BY TIM GREAVES

The rattle of a door handle.

Husband (snuffing): What's that? Paint? We're not due for a paint job this year. Honey, I'm home.

Wife: I'm in the bedroom, dear.

Husband: Honey, what are you doing with that paint?

Wife: Nothing.

Husband: Well, you've got gold paint all over your body.

Wife: Well, you don't expect me to walk around undressed.

Husband: I never heard of anyone painting their entire body gold...

Wife: The girl on the cover of *Life* magazine did it.

Husband: What girl?

Wife: The golden girl in James Bond's newest thriller, *GOLDFINGER*.

Husband: Are you going to start in with that 'James Bond, Agent 007' again? I had to change our apartment number to 007 after



**GOLDFINGER** Eaton and Sean Connery's 007 enjoy a short-lived liaison. "Sean is very interesting. He's very much a 'man's man.' And a terrible actor."

you saw *DR. NO*. Then I changed our license number to 007 after *FROM RUSSIA WITH LOVE*. And furthermore, Shirley, furthermore...you know, that doesn't look bad! Maybe if you tried a little more paint on your left shoulder.

Wife: Well, don't stand there. Get a brush.

cover of *Life* magazine evoked enough provocation to be integrated within *GOLDFINGER*'s marketing blitz (to wit the above transcript, which even christened the wife as "Shirley").

With a can of gold paint and a selection of brushes at the ready, I track Shirley Eaton down to her home on the outskirts of London for a retrospect of her 15-year career. Long ago, she exiled herself from the spotlight and the bustle of the film community; nevertheless, Eaton bubbles with enthusiasm and speaks both fondly and effusively about her calculated experiences.

Born in 1937, her first exposure to the British public was on the radio. She laughs when I mention that one writer referred to her as "a sexy stooge of the radio at 16."

"I did several radio programs like *EDUCATING ARCHIE*," she says, referring to the series featuring a ventriloquist's dummy. On the radio? Hard to imagine

—U.S. radio commercial promoting the 1964 release of *GOLDFINGER*

Who was the cover girl responsible for shamelessly disrupting the fabric of urbane society by inspiring such depravity behind bedroom doors? British actress Shirley Eaton, that's who. And that scintillating 1964



how anyone ever swallowed that one, but it was hugely successful for many years. "But I was never sexy in the same sense as let's say Diana Dors. I'm not the girl-next-door, but I'm not obviously sexy."

She hesitates, groping for



**GOLDFINGER:** To prevent skin infections, Eaton's golden girl scenes were shot in a day. "I was painted all over except a strip down my bunny."

the least immodest way of defining herself. "How can I put it? My fan letters say that I have a vitality that they find sexy. Not the sultry, 'boobs-hanging-out' sexy—I'm not and never have been that type of sexy."

"I would never have done nude work. Although I look nude in *GOLDFINGER*, I was covered in gold paint." She laughs. "So I wasn't nude, was I?"

Regardless of how she may envision herself, Eaton was—and still is—a very attractive woman. A regular face on British television between 1954 and 1969, she appeared in upwards of 30 feature films before eventually packing away the greenpoint to raise a family with her husband Colin.

I make the mistake of asking her about *THE BELLES OF ST. TRINIAN*, oft-cited as being her film debut. "I wasn't in that," she firmly counters. "Everybody thinks I was. It was Belinda Lee. We look similar." I hastily attempt to cover my blunder

by insisting her denial will, at the very least, set the record straight.

So which film qualifies as her first? DOCTOR IN THE HOUSE (1954) for director Ralph Thomas. "I had a small cameo. My second was with Arthur Askey [in David Paltenghi's THE LOVE MATCH] and I played his daughter, so I appeared throughout the whole film."

I observe that the DOCTOR's cast was recruited from British comedy heavies: Kenneth More, Kay Kendall, James Robertson Justice, Dirk Bogarde... "Dirk was absolutely sweet," recalls Eaton. "I was 17, and he was just the most marvelous, sensitive, kind actor. He was very kind to me and I'll always remember that. So was Arthur Askey. I've always had a good time. People are nice with me."

A parade of British farces ensued during the remainder of the 1950s. Gordon Parry's SAILOR BEWARE perpetuated Eaton's comic flair, but a similarly-titled Dean Martin/Jerry Lewis (1952) vehicle prompted the English film to debut in America as PANIC IN THE PARLOR.

The humor prevailing in Mario Zampi's NAKED TRUTH (U.S. title, YOUR PAST IS SHOWING), involving the dismantlement of a "smutty magazine" editor, was a shade darker. Peter Sellers and Terry Thomas costarred, respectively, as a "diagnosing TV luminary and racketeer trying to prevent the exhumation of skeletons from their closets..."

Other films: Ken Annakin's THREE MEN IN A BOAT, which cast Eaton alongside Adrienne Corri and Jill Ireland; a Crazy Gang comedy, LIFE IS A CIRCUS, for director Val Guest; and a return to Ralph Thomas territory in 1957's DOCTOR AT LARGE, again with Dirk Bogarde.

Eaton adds, "Then, for Val Guest, I did FURTHER UP THE CREEK. There was WEEKEND WITH LULA! with Bob Monkhouse—I must have done about five

**"My fan letters say I have a vitality that they find sexy. Not the sultry, boobs-hanging-out sexy; I'm not, and never have been, that type of sexy."**



THE GIRL HUNTERS (3). "Eaton's sexy female libido seems to be a spectacular asset," wrote William Grover. B: M: Hugh O'Brian in 10 LITTLE INDIANS (1966).



films with Bob."

Without doubt, a landmark film in the history of British cinema—1958's CARRY ON SERGEANT (with Monkhouse)—was the first in a series that would endure 30 films and the next 35 years. The entire run was helmed by Gerald Thomas, though after SERGEANT, Eaton appeared in just two more installments: CARRY ON NURSE ('59) and, one year later, CARRY ON CONSTABLE.

"While I was doing the CARRY ON NURSE, I discovered I was pregnant," Eaton smiles. "I was very pleased and I always think that's why I have a twinkle in my eye."

Eaton clearly has fond memories of the CARRY ON clan. "Unfortunately so many of them are dead, now," she sighs. "They were a lovely, lovely group of people and the first CARRY ON series was fun to do. They did get out of control, and I'm not just saying that because I wasn't in them. I chose not to be in them, I moved on to other films."

But Eaton's roles in NEARLY A NASTY ACCIDENT, DENTIST ON THE JOB (U.S.: GET ON WITH IT!) and WHAT A CARVE UP (U.S.: HOME SWEET HOMICIDE) weren't so far removed. With the likes of Kenneth Connor, Sid James and Bob Monkhouse on hand, they were CARRY ON movies in all but the name.

Based on Frank King's novel The Ghoul, CARVE UP is one of the finest and most underrated comedies of the period, fusing a CAT AND THE CANARY scenario with a solid supporting cast (Dennis Price, Donald Pleasence and Michael Gough). It's another one that harbors special meaning for Eaton, though not for the most obvious reasons.

"The thing I remember about it most is that Jonathan Coe, an author, has since written a book called What a Carve Up and he features me as an actress in his story. This is the book that has made his name.

Now, he's a very successful English writer and a very lovely person. He's had it published in ten languages and I'm on the cover!

"So when I think of WHAT A CARVE UP, I think more of what's happened recently than making the film. But it was fun, though."

Who can ever forget the moment when Eaton removes her brassiere before an intensely curious yet acutely chivalrous Kenneth Connor? "Kenneth was adorable," she smiles. "And, of course, Adam Faith played that little cameo at the end."

Defecting from the confines of lighthearted roles, Eaton portrayed a femme fatale in THE GIRL HUNTERS (1963). One U.S. critic noted, "Mickey Spillane plays his creation Mike Hammer in this unusual detective film...Lloyd Nolan and Shirley Eaton are the only real actors in this uneven production."

One year later, Eaton was cast as the saffron-plated cadaver in GOLDFINGER. Jill Masterson, Eaton's heroine, betrays the vengeful title character, an impromptu paint job, applied to Masterson's naked body, induces her death via skin suffocation. "They spent the most money [up to that time] on that one," she recalls. "They had the biggest sets. And the excitement about GOLDFINGER whilst we were making it was tremendous."

This was the third Bond movie, the first to be directed by Guy Hamilton, and Sean Connery had settled into the part with which, for better or worse, he will forever be associated.

"Sean's lovely," enthuses Eaton. "Just what everyone writes about him, really. A very interesting person and very attractive. He's very much a 'man's man.' And a terrific actor."

Ian Fleming, the writer who pioneered 007's myth, visited the Miami Beach hotel set at Pinewood Studios, pausing to chat with Con-

**"It took hours to wash off the gold makeup. The wardrobe and makeup ladies bathed me. I went to a Turkish bath to make sure it had all gone out of my pores."**



THE GIRL HUNTERS (l) with Mickey Spillane, "the best mystery writer to play his own creation (Mike Hammer) in a movie." & AROUND THE WORLD UNDER THE SEAL with David McCallum, Marshall Thompson, Lloyd Bridges, Brian Kelly



nery and Eaton. "He was sophisticated and well-mannered," Eaton smiles. "Just like his James Bond was, really." Tragically, Fleming died before screening the edited film.

Glancing at my little pot of paint, I have to ask the obvious question. Could you describe the experience of being rendered into a Golden Girl? "These scenes had to be shot quickly. Actually, I had flu at the time. I was painted all over except a strip down my tummy because I was laying on my tummy so you couldn't see it. It wasn't paint like you paint on a wall. It was a greasy sort of makeup with gold leaf in it. But it is dangerous in the sense that it feels very hot and suffocating. Everything I touched was touched with gold, and my hair got all greasy and gold."

Hamilton captured the necessary footage in the space of a day. "Then I did another whole day being photographed," Eaton notes. "It took hours to wash off. The wardrobe mistress and the makeup lady bathed me and then, about three days later, I went for a Turkish bath to make sure it had all gone out of my pores."

The ITV network, presumably to deflect a spate of copycat killings, televised GOLDFINGER sans the initial shot of Eaton's glittering corpse. Apparently, this is news to Eaton. "They didn't!" she exclaims. "If I'd seen it, I'd have been furious! ITV cut that out when you see all the other garbage on their station!" She has a valid point.

Regardless of chopped-up TV broadcasts, it's the pivotal scene that eternally transformed Eaton—though her role is relatively minor one—into a 007 icon. Not that she minds. "I still get fan mail pouring through my letterbox after all these years. Most of it comes from America, Germany, England, then a few from Australia, Canada and other places, mainly from America and Germany, though. They

always mention the other films I've done, but they always say, of course, their favorite is me painted gold in **GOLDFINGER**."

As the hoopla surrounding **GOLDFINGER** cooled down, James Bond packed his suitcase and headed out to the Bahamas for **THUNDERBALL**. Eaton, meanwhile, was in the African bush making the first of a pair of films for producer Ivan Tors. **RHINO**, an amiable enough little movie also directed by Tors, found her starring opposite Robert Culp and Harry Guardino.

"It had a serious side to it," Eaton points out. "It was made when they were trying to stop the extinction of the white rhino. This was at a stage when they started to shoot animals with drugs instead of bullets."

"I got friendly with the game wardens when we were out there. They were catching rhinos to send them to other places to

**GOLDFINGER** Gurnery & Eaton chat with *007* author Ian Fleming at Pinewood Studios. E: "Although I looked nude, I was covered in gold paint."



breed, and they named one after me. The South African place we were was Um-Iscoo. They always put this 'Um-' before names. So this lady rhino was called Umescow. I thought that was a great privilege. I hope she's still around somewhere."

Eaton's second film for Tora was Andrew Marton's *AROUND THE WORLD UNDER THE SEA*, a family adventure about a submarine planting seismographs on the ocean bed. "I know from my fan mail that the Americans love that one," remarks Eaton.

Alongside Lloyd Bridges and David McCallum were the stars of two Tora-produced TV shows, *FLIPPER*'s Brian Kelly and *DAKTARI*'s Marshall Thompson. "I think Brian Kelly died," says Eaton. "I'm not sure. He was a friend of my husband and mine, but he had a very bad road accident. Marshall Thompson was like me, he started acting when he was very young, about 14 years old, I think."

Next on the agenda was *TEN LITTLE INDIANS*, the second of four film adaptations of Agatha Christie's whodunit. Directed by George Pollock, the supporting cast included Dennis Price, Wilfred Hyde-White and "red herring" Dalilah Lavi who, the following year, was literally locked in to Bond-age via her fetishistic scenes in the 907 burlesque, *CASINO ROYALE*. This time around, Christie's deserted island iconography was altered to a remote house within the Austrian alps. Near the films conclusion, a stopwatch appeared on-screen as a voiceover informed the audience to determine—within a 60-second break—the murderer's identity. The gimmick was later borrowed in *THE BEAST MUST DIE* (1973).

While over in the States making a TV-movie called *THE SCORPIO LETTERS* (released theatrically in Britain), Eaton was thrilled to be offered a starring role

**"In SU-MURU, I played a wicked lady. Then I carried on the role in THE 7 MEN OF SU-MURU. They were weird, wonderful parts and the last two films I did."**



T. Eaton embodied Sax Rohmer's *SU-MURU* (U.S. title, *THE MILLION EYES OF SU-MURU*). The diabolical counterpart of archhercineal Fu Manchu, also created by Rohmer, she organizes a bureau of femmes fatales (A) for world domination.



in Bob Hope's new film project. "I had worked with Bob Hope when I was 17 in the Royal Variety Performance. I did a sketch with him and Maurice Chevalier. He remembered that. I was in the restaurant at MGM, while making *THE SCORPIO LETTERS*, and [Hope] came over and we talked a bit. The he said, 'I'm just starting a new film, would you like to be my leading lady?' I said, 'Yes, I would.' So I stayed on and did it."

Directed by George Marshall, the resulting film—*EIGHT ON THE LAM* (*EIGHT ON THE RUN* in the U.K.)—isn't a favorite among Hope's fans. He stars as a bank teller, suspected of embezzlement, who eludes the law with his seven children. Hope and Eaton were supported by Jill St. John, another prospective "Bond-girl" who was eventually cast in *DIAMONDS ARE FOREVER* (1971).

By this time, Eaton was beginning to feel the pinch of separation from her family. It was time to wind down. She followed a titular role in Lindsay Shonteff's *SU-MURU* (U.S.: *THE MILLION EYES OF SU-MURU*) with a sequel of sorts, *THE SEVEN MEN OF SU-MURU* (aka *THE GEL FROM ROO*, *FUTURE WOMEN* and—confusingly—*SU-MURU*), and what amounted to little more than a walk-on in *THE BLOOD OF FU MANCHU* (U.S.: *KISS AND KILL*), the latter pair helmed by Spanish cult director Jess Franco. Diabolical archhercineal Fu Manchu and his distaff counterpart, Samuru, were characters created by English novelist Sax Rohmer. Writers Chris Steinbrunner and Otto Penzler described *THE MILLION EYES OF SU-MURU* as "A composite of themes from the *Su-muru* novels—a secret organization of beautiful women seek to enslave the globe's most influential men."

"There was a bit of hanky-panky that went on there," says Eaton mysteriously. "I did two films for Harry Alan Towers. In *SU-MURU*, I

played a wicked lady with long black hair, which was rather fun. I made it in Hong Kong. I've seen that first one in English cinemas. Then I carried on the character in [THE SEVEN MEN OF SI-MURU]. I've never seen it, the script was called THE GIRL FROM RIO but I think they changed it to something else. They were weird and wonderful parts. They were the last two films I did.

"As for THE BLOOD OF FU MANCHU, I watched that just the other day. I only come into it briefly I can't remember, he must have asked me to do that little bit he could put in. It wasn't like a film I made."

I remark that Franco is notorious for transposing scenes shot for one film into another; hence, it's possible that Eaton's FU MANCHU scene was possibly shot for something else, entirely. She winces. "Oooh, naughty!"

And so we move forward more than a quarter of a century. Looking back on those halcyon years, has she any regrets about anything she did or didn't do? It would seem not. All the memories Eaton has chosen to impart are happy ones.

And what does 1996 find her doing?

Having returned to Eng-

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**GOLDFINGER.** Her role as Jill, who's gilded with gold, "lasted 3 minutes" but Eaton got to the moon (incredibly associated with 007 movies).



# MICHELLE BAUER

ALTHOUGH RETIRING FROM HER CAVEBABE/CHAINSAW CHICK

By JASON D. SECHREST

Never say never. Flashback to April 22nd, 1995: Fielding questions she formerly censored as taboo, B-movie diva Michelle Bauer granted *FF* her final interview. Preferring to cloister herself in family, Bauer announced to *FF* staffers—during a meal somberly earmarked *The Last Supper*—that she was retiring from the business. "The decision to leave," she reminded them, "... is final."

Enough time passed to convince me that Bauer's presence was sorely missed. The whole B-Queen shrick wasn't fun, anymore. Who could match Bauer's wickedly comic chutups?—I mean, she spoofed all the pale imitations of her tarty schisms. Contemplating my resignation from journalism, I combed my native Florida for a job as a shepherd...until one day in the summer of '96—

Fueled on only a few hours of sleep, a very empty stomach and three packs of cigarettes, *FF* editor Bill George switched on his answering machine. But he hastily picked up the receiver when he heard a familiar voice inquire, "Hey, Bill! What's a girl have to do to get work around here these days?" George smiled and lit up another cigarette.

"I was extremely frustrated and it was a tough decision for me to make," relates Bauer during her break on a film set. "But I had to slam on the brakes. My daughter got older, my family's business became busier. I simply came to a crossroad. I felt that I had gone as far as I would go, doing the work that I was. I didn't see excelling. I didn't see it going any further or getting any better, and that saddened me."

But for a gal who's been in showbiz as long as Michelle Bauer, throwing in the towel didn't detour into domestic retreat, she considered herself not a retiree but a quitter. "I was getting restless. It was time for me to do something with myself, and I knew that I



Striking a pose between takes of *BLONDE HEAVEN*, ironically pitched as a vehicle for Brigitte Nielsen, the "super comedy" invited Bauer to spend her B-movie legacy.

wanted to go back to work, but I didn't want to go back to work...the way I was working. So I decided to have lunch with Fred Ray one day and I said, 'Fred, I'm going stir crazy. I've got to get out of the house. What can you do for me?' He just smiled and said, 'Well, I'm going up to San Jose. Do you wanna come along and be a female therapist for the weekend?' I told him that it would be great. So here's my buddy Fred, getting me out of the house, going to San Jose, doing *MAXIMUM SECURITY*—no real lines or anything, but that didn't matter. I just wanted to get out there again and have some fun."

Bauer relished the reunion with Ray, who directed her in the likes of *HOLLYWOOD CHAINSAW HOOKERS*, *EVIL TOONS*, *SPIRITS* and *ATTACK OF THE 60 FOOT CENTERFOLD*. The home fragrances of Tupperware and burning toast were just no match for the smell of grasspout. Weeks later, Bauer and Ray met for another luncheon. "Fred has always been my mentor, my advocate," she smiles. "He's not afraid to tell me if something is terrible. So I asked him what kind of turn he thought I could make, coming back to films."

Ray pitched a management supervised by one Robert Lombard. "He is just terrific," says Bauer. "In the two months that I've been with him, he's gotten me Zalman King. I've worked on *THE CLICK* series...He's getting me into roles I didn't used to do. I think I made a really good move. What I am trying to do is cool my heels and entrust myself to him completely."

Lombard persuaded his client to back out of a comic role in Full Moon's *EXOTIC HOUSE OF WAX*. "He felt that it was not in my best interest, and it conflicted with the scheduling of *THE CLICK*. He doesn't really approve of Full Moon. This is a man not impressed with anything that I had ever done, who felt that I needed to clean my slate."

Zalman King cast Bauer in *RED SHOE DIARIES: MEN IN HEELS*, *WOMEN IN SPIKES*. "The title is misleading," advises Bauer. "The show is about this gal getting an 'okay' from a psychiatric board of doctors to do a project entailing an ad for people to come and confess their shame. She attracts a stripper, she gets a husband and wife who like to involve other people in their relationship and there's also a lesbian. I play the home-maker who is ashamed of her body because her mother was always disgusted with her, and never even acknowledged when she became a woman. It was almost like the mother resented this daughter for some reason, and my character is in such turmoil over her life that she comes and confesses this shame she's feeling in hopes to release

# BAUER

## MAGE—SHE'S BACK!

it. It's very dramatic and very different for me. Zelman King expects 110%. I know I've been around forever, but it felt like I had never really done any acting until this. It's so hard to explain, I wish I had more words to express the experience I went through because he is an incredible director. He nursed me through the process and would tell me to trust myself. When all was said and done, I thanked him with a bottle of champagne and a card telling him what an honor it had been. This horror-comedy stuff is great and working with Fred Ray is a wonderful thrill, but when you get a chance to do something like this, it's like the biggest stroke in the world."

The aforementioned *CLICK*, a "007 spoof" adapted from a European comic strip, cast Bauer as a femme fatale with a decidedly German accent. "Oh, it was terrible!" she screams. "I sound like a really bad Hela Lugosi! I kept begging [director] Rolf Kazanaky to please drop the accent, but he wouldn't do it. The movie itself is so funny and so goofy, it was really a treat to be in. There's this device that, when you click it on, makes everyone sexually insatiable and overwhelmingly intoxicated. The James Bond character comes to pump me for information

*(continued on page 63)*



The 1986 comeback: *B. Bauer*, prepping for *CLICK* HOUSE OF WAX at Pull Moon Studios, posed for *TV's "Femme Fatale"* against *JEFFREY BRIDGES* with frequent director Fred Olen Ray *R.*



# CA

## THE OSCAR

BY DAN SCAPPEROTTI

Hollywood's banana-republic stubbornness just couldn't pigeonhole Candy Clark; she wielded an edgy, non-cosmetic sexuality that subverted the stereotypes ("bombshell/war kitten/girl-next-door"). Just look at her in *THE BIG SLEEP*, obviously, the brass was blind to her skull in turning a naked nymphet's vulnerability into a schizophrenic refuge. Even cast as a girlfriend or mother, she forfeited the safety net of complacent coquetry or maternity by adding layers of angst. Nevertheless, Hollywood tried to compromise Clark's sensuous intensity by transforming her, via

L: Clark is Hollywood's missed opportunity. R: Adding malnourished elements to *AMITYVILLE 3-D*



# NDY CLARK

NOMINEE RECALLS HER S-F FILMS, GEORGE LUCAS & A BLOB.

an unsold TV pilot, into a wacky sexpot complete with exasperated husband. Clark as another Lury? They just didn't get it. If only George Lucas had cast her as Princess Leia...

Seated in her backyard, Clark relates her initiation into the biz. Back in '72, she was a New York model who made her film debut in John Huston's *FAT CITY*. Clark subsequently competed, with hundreds of other hopefuls, for a plum role as the flirtatious Debbie in *AMERICAN GRAFFITI*. "George Lucas, the director, was very quiet," she explains. "Apparently he was good, but he didn't have a lot to say at the time. He was kind of exhausted, he was editing all day and working all night and, at the end, he was just kind of wiped out. He and Haskell Wexler, the cinematographer, were worn out. He was very thin and gaunt looking."

"George Lucas taped my audition with a little pink plastic video camera. And somehow I got the part. Later, I asked him whatever happened to that screen test because I'd like to see it. He said it never came out. It was just blank."

Charles Martin Smith had already been cast as Todd, Debbie's dweebish devotee, and Clark assumed their physical mismatch would sink her opportunity. "I didn't think I was going to get it," she says, "because I was trying out opposite him, and he was so much shorter than me. I thought 'Never, in a million years, will they have me because I'm so much taller than him."

**"AMERICAN GRAFFITI was a very good script. You hope it's popular, but you never know. I thought it would be a hit. I thought all of my films were going to be hits and very popular."**



THE MAN WHO FELL TO EARTH (76): Naked and chic, "Gendy Clark, as Mary-Lou, makes a sad heroine of David Bowie's once proud alien."

"I always knew it was a very good script. You hope it's popular but you never know. I thought it was going to be a hit. I thought all of my films were going to be hits and very popular (laughing)."

She was asleep that cold February morning when her publicist called with the news, she had been nomi-

nated for an Academy Award as Best Supporting Actress. "It was the best moment of my life," smiles Clark. "It was the best feeling. Everybody should have that feeling. Everybody should win a major award or at least the lottery. It was probably the same kind of feeling you get if you win the lottery."

She described her very extroverted character as "a nice person out looking to have a good time. Looking for liquor and fun and a good time. Maybe a party. The typical teenager. That's what they're all looking for. Maybe some beer."

The film, which chronicles a single night in the lives of bonding adolescents in the transition to adulthood, was shot on a 26-day schedule. A Holiday Inn served as lodgings for the cast. "Although it was fun," grins Clark, "we shot all night and we had a heck of a time sleeping during the day. We didn't get much sleep because the other people staying at the Holiday Inn didn't realize that we'd been up all night, and they were going about on their vacations. We were definitely on the



wrong schedule."

Adapting Walter Tevis' novel, *The Man Who Fell to Earth*, director Nicolas Roeg offered Clark the role of Mary-Lou, who seduces an alien (David Bowie) into a moral decline via twin addictions: gin and TV. The film was Clark's first encounter with the sci-fi genre—but not her last.

"Nicolas Roeg was very, very verbal," notes Clark, "and gave a lot of direction which I really appreciated. He explained exactly what he wanted, which made it easier. There was no guess work. The film was much more structured than *AMERICAN GRAFFITI*. I like it when a director knows what he wants to do. It becomes his signature. Everybody was perfectly cast, I thought."

"That role was very complicated. The makeup was very extensive and time consuming to get on and off. All these latex pieces. I aged and they made me fatter and jowlier. I had lots of jowls and wrinkles. Heavier. I had a whole fat suit that I wore which made me look like I gained weight—the middle age spread kind of thing. I remember being so hot in that thing and itchy. But it was necessary."

Robert Mitchum scored a sleeper, as private detective Philip Marlowe, in the 1975 remake of author Raymond Chandler's *Farewell My Lovely*. Three years later, Mitchum reprised his characterization in *THE BIG SLEEP*, another remake



Robert Mitchum, as gunnerish Philip Marlowe, directs Clark in the '75 remake of *THE BIG SLEEP*. Mitchum & Clark were the only cast members to be rendered into poster art.

that had been shot 35 years earlier with Humphrey Bogart in the Marlowe role. Adapted from Chandler's crime novel, the premise involved the Sternwood family's embroilment in pornography and murder. The older Sternwood, blackmailed as a result of younger daughter Camilla's roughish behavior, hires Marlowe to nail the bad guys.

Clark was living in New York when she was cast as Camilla. Familiar with the hook and its gritty L.A. backdrop, Clark was a bit unnerved when "they changed the location to England. I didn't think it had much of a chance, especially with the Raymond Chandler fans. It was a different location. Different everything. I figured we'd catch hell for that."

"It was kind of a mixed bag casting. When I got to England, I found out that Sara Miles was my sister and I thought, 'Heaven,' and Jimmy Stewart was my father—I thought 'Heaven.' Well, Jimmy Stewart and I are right. Sara Miles is British, she must be from another family, but we had to pretend she was my sister. It was great. Joan Collins was in it—and that was before she was Joan

Collins—Edward Fox, Oliver Reed and Richard Boone, who had a broken fist at the time. It was a blast."

The British cuisine certainly agreed with the actress, whose physical inflation seemed to enrage her gluttony in *MAN WHO FELL TO EARTH*—but, this time around, her corpulence was less artificial. "I got so fat," she laughs. "I got hooked on shepherd's pie and I had to have that every day. It's just like mashed potatoes and ground beef. I loved it. I had to have that all the time. I got chubby. Certain outfits that fit me in the beginning of filming, I was squeezing into at the

end."

Meals presided over by director Michael Winner didn't help. "He was a blast," bellows Clark. "He had a great sense of humor and he had wonderful dinners at his house... gourmet dinners, everyone would get invited. It was fun, sitting around a dinner table with Robert Mitchum and Jimmy Stewart and hanging out. And a trip to England wasn't bad either."

Unlike Howard Hawks' 1946 version, which had been hamstrung by the infamous Production Code, steamier elements of Chandler's novel could be visualized in the remake. In one scene, Marlowe bunks in on a naked Camilla reposing on a chair next to a cadaver, and

seems she was modeling for

racy pictures. "I had to sit around nude for that day," says Clark, who reluctantly acquiesced to full-frontal exposure. "It was a nightmare, but Michael Winner handled it well. But I hate doing nudity. It's not my cup of tea. I'm very modest."

The life of an actress is not easy, even for an Academy Award nominee. "You have to take rejection all the time," Clark admits. "Sometimes it builds up and gets to you, but most of the time it just rolls off. It's just like, 'Oh well—next!' If it goes on too long, then it gets to you."

Eclectic producer/director/writer Larry Cohen cooked-

A couple of months after her PP interview, Clark greeted fans at the Chiller Theatre Convention (Oct. '96).



*AMERICAN GRAFFITI*. Now Howard, Clark & Charles Martin Smith. Clark had dreamed her physical resemblance with Smith would cast her the coveted role.



CANDY CLARK/"THE BIG SLEEP"

**"I had to sit around nude that day. It was a nightmare, though [director] Michael Winner handled it well. But I hate doing nudity, it's not my cup of tea. I'm very modest!"**

up a high-profile "monster movie" about a bird of prey that chows-down on Big Apple suburbanites. Q (1982), formerly *THE WINGED SERPENT*, blended gillows humor and a subplot related to the predatory title creature (Quetzaleontl). The central story involves Michael Moriarty, delivering a hyperkinetic performance, as a small time crook who stashes stolen loot in the tower of the Chrysler Building only to discover its already inhabited by the carnivorous fowl.

"Michael Moriarty's character was a heroin addict and I was his girlfriend," explains Clark. "Nobody really believed he was seeing this thing in the Chrysler Building and that it was laying giant eggs."

"Larry Cohen was good. One day he had us all out in Central Park and we had to look up in the sky as Q was flying over. I hate to disappoint people, but there was no Q flying over. We were just looking up, pretending there was a Q flying over."

Clark infused AMITYVILLE 3-D (1983) with its only redemptive perfor-

mance, and portrayed Drew Barrymore's mom in Stephen King's anthology, CAT'S EYE. Appearing in a remake of *THE BLOB*, Clark played a minor role as a small town waitress whose diner turns into the amorphous cannibal's personal fast-food facility. Clark portrays her character with such warm-hearted conviction, it seems a certainty that she'll be spared; but, en route to safety, she pauses in a phone booth to call the smitten sheriff Big mistake.

"My character was so dumb," Clark wails. "I should have kept running and not look back. But guess, I duck into a phone booth and call my boyfriend. But it was a blast to do. I screamed for days as loud as I could. I made myself sick from screaming so hard. But I think it came across really well."

While requiring only two or three days to shoot, it's one of the film's most effective sequences because Clark applies enough of a sympathetic spin to her character that audiences don't savor her demise (the other characters—horry



F Her seductive charmes never lapses into stereotype. B, left: Clark & Michael Moriarty in Larry Cohen's Lucroan "monster movie", Q (THE WINGED SERPENT). R, right: As Roy Schneider's girlfriend in BLUE THUNDER, "The chase scenes in that film were really fun to do. They let us do a lot of them and I had a wreck."





**CAKE'S EYE:** Clark as Doree Berryson's mom, Homage to writer Stephen King is visible in a scene where Clark, relaxed in bed, reads a copy of *Pet Sematary*

toons, obnoxious kids, jocks and technoerats—are exempted from this charitable disposition). "It was amazing how well it turned out," beams Clark, "because, basically, the Blob—I hate to blow it for people—really wasn't a Blob. It was actually a piece of silk with this gooey stuff inside, some sort of plant fibre stuff that turned into a jelly when you added liquid to it. It really wasn't a Blob, it really wasn't from outer space. It was a piece of silk with these veins painted on it. It wasn't mechanical in any way and it weighed two tons. It was real hard to handle and

several people had to pick it up at once. They would have to wrestle this thing, which kept falling down, and get it on top of the phone booth. It would dribble down slowly but when they cut it together, it looked like the thing was moving really fast."

As the Blob absorbs the phone booth, Clark spots the lawman's disembodied face dissolving within the thing's transparent digestive tract. When I allude to this scene, Clark predictably demythologizes its impact as a special effect: "The sheriff's head was a small fish tank kind-of-

#### CANDY CLARK/"THE BLOB"

**"My character was so dumb. Unlike a sensible person, who would have run from the monster and not looked back, she ducks into a phone booth to call her boyfriend! It was a blast."**

thing and it wasn't really his head. It was a rubber head, a mechanical head and when it floated it kind of winked its eyes and clanked its teeth together. I'm dialing the sheriff on the telephone and, all of a sudden, his head—enveloped by the Blob—is floating above my shoulder outside the phone booth's pane of glass."

The Blob finally smashes into the booth and swallows the panicked waitress. Encasing her in plaster, the special effects team made a full body cast of Clark. Recalling the ordeal, she says, "I had to stand in this crouching position like I was holding the door of a phone booth closed until this plaster dried. It was hot and stinky and finally it dried. They had to put a board under my behind, because it was so hard to hold that position for a long time—with one foot forward—trying to hold the door and the walls up. They made a whole body with my face and everything. I did a head piece and everything out of plaster. It's worse than a mud pack. They made this whole life-sized model of me and my

costume."

The production staff then placed Clark's plaster replicant in a room. One unsuspecting party, notes Clark, "saw this person with her arms out, still as a statue, and they thought it was real. They backed out very carefully and shut the door very quietly. Eventually, the dummy was dropped in favor of a miniature."

While rugged heroics aren't her usual forte, Clark plunged into action scenes for John Badham's thriller, *BLUE THUNDER*. A secret government plot, quelling urban unrest via a state-of-the-art armored helicopter, is discovered by police helicopter pilot Murphy (Roy Scheider). The incriminating evidence is summarized on a video tape. While Murphy dodges bullets in his *Blue Thunder* helicopter, Clark's "Kate" retrieves the tape from a drive-in theatre's dumpster. As the cops arrive, Clark detours to a local TV station by smashing a fence and dodging squad cars.

"I was the one running around with the secret information," Clark deadpans. "The chase scenes were real-

Derived at optical gunpoint, *AMITYVILLE 3-D* made the transition to TV and video as *AMITYVILLE 3: THE DEMON*. But even in 3-D, the sequel was flat. Clark, who reveals those 3-D-out-of-focus rights (C) and possessed Woolly Allen straight man, Tony Roberts (C), suffers a fiery demise too early in the film's running time.





Clerk's "dumb" phone booth scene with THE BLUE. Inset: Watching the digestion of her beloved's dismembered head.

ly fun to do. In fact, they were letting me do a lot of them until I had a wreck. I crashed into a fence and that was the end of my stunt career. Up until then, I got to do a lot of chasing around and going down streets the wrong way I did the whole drive-in thing going over the bumps and stuff. It was fun. It was

great. You get to speed around with police permission.

"I had to do a lot of running. Everywhere I went, I was running. Even though I was in really good shape and doing a lot of weight lifting and stuff at the time—and went to the gym every five minutes—I would get cramps in my sides. The

show must go on. When they say 'Action!' you just run. You'd do it as much as they want you to."

As mother of **BUFFY THE VAMPIRE SLAYER**, Clark "worked just for a couple of days. I did this character who's very shallow and had a heavy tan and long ponytail. I had this person in mind as a prototype. I don't dare say who it is, because they might sue me, but it was a real person I was doing a takeoff on."

Though the character was almost cursory, Clark enjoyed the role. "I think comedy is more fun. Drama is a little tougher for me because I'm not a real dramatic person in real life. I'm more light—(affecting a deep, throaty voice)—for me to be serious is a little tougher."

While she admits to some professional disappointments, Clark has no com-



plaints. But I do. Clark is Hollywood's missed opportunity, they've never learned how to translate her uniquely unbridled psyche to a screen character. She could have taught them that sex appeal—the more substantive stuff that insures longevity—is calibrated on attitude, not plastic. But in Hollywood, school is always out. □

AMITYVILLE 3-6: Clark and Jany Roberts recall, again, this time from coming-of-age preproduction. Critics liked the special effects, hated the "weak screenplay."





# KILL

## LICKING A LOW

BY ALAN JONES

Nuns on the run, a group of sex-starved convicts kept under control by sadistic Robert Englund, and a crash-landed meteorite with the prerogative to turn your tongue into a bloodsucking parasite from outer space. All of this carnage fuels **LA LENGUA ASESINA**

or **KILLER TONGUE**, the feature film debut from Alberto Sciamma, one of Spain's premiere rock video directors. The 35-year-old Barcelona native premiered his campy shocker at last October's Sitges Fantasy Festival. The topbilled Melinda Clarke (**RETURN OF THE LIVING DEAD 3**) won Best Actress award for her role in the exploitation extravaganza, which Sciamma described as, "John Waters meets '50s Science Fiction."

Clarke plays Candy, a bank robber disguised as a nun to avoid police detection, who mutates when she accidentally eats a chip from a meteorite that has plummeted into the nearby Almerian desert. For starters, her tongue metamorphoses into a bloodsucking, self-sustaining organ, a residual side effect transforms her pet poodles into hitchy drag queens. Among the victims of Candy's severe tongue-bashings are her ex-con boyfriend Johnny (Jason Durr), his cell-mate Wig (Doug Bradley), the prison's Chief Screw (Robert Englund) and Rita (Mapi Galan), a novice nun possessed by the meteorite's raw sexual energy.

# KILLER TONGUE

BUDGET, THIS DIRECTOR MAKES WAVES WITH A JUICIER JAWS.



Facing Melinda Clarke required 2 hours to squeeze into Image Animation's slithering body threads. The exit application was later trimmed to only 20 minutes. *7* Brandishing one of more than 40 prosthetics that were tailored for Clarke's tongue feelings. *10* Sculpted by Image Animation, the design mosaic of the full head and "killer tongue" lined up.

"The secret to the success of **KILLER TONGUE** lies in its contrasts," pointed out Sciamma, who turned to the rock video industry after winning a Fuji Award for his short film, **BALLS OF FIRE**. "The main set is the desert, a desolate monochromatic, rocky, dusty, inhospitable place. There, we come across three different micro-universes deliberately styled as three separate societies. So you have the nuns who run God's Garage, populating a spiritually driven universe full of religious allegory. The tongue and fantasy transvestites are allied to the colorful plastic packaging you'd find Barbie Dolls wrapped up in. Then there's the prison milieu which is made very menacing, macho and homoerotic."

Sciamma noted that his

original idea was to make a chaotic punk movie, but one structured in a totally unusual way. "I never really wanted it to be a 100% genre movie," he said. "That's what created the difficulties over raising the money because no one could get a handle on what it was I was trying to make. Many American and German companies were prepared to finance it based on certain conditions, take out the nuns, the sexual imagery, the homoerotic content—delete where applicable! But I refused to tone it down and style it more like a traditional science fiction/horror flick."

Sciamma originally planned to make **KILLER TONGUE** three years ago. At the time, he was directing videos for the top Spanish group Fangoria and the film was origi-

nally tailored as a vehicle for lead singer "Alaska" Gern. All that's left of Alaska's contribution in the finished film is the hit dance remix of the title Fangoria theme.

"The script went through numerous changes mainly because I did it on a personal level," said Sciamma. "Yet, I never lost sight of what I wanted it to be: Absurd and surrealist, of course, as my Spanish sensibilities are close to Pedro Almedovar and Luis Bunuel, but it's a film that played with clichés the way a musician would arrange chords."

"I always wanted to throw ideas in the viewer's face. A lot of critics have told me that towards the middle of the movie, it becomes this mad

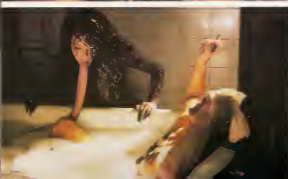
free-for-all. What they're missing is that's just the point. I wanted to throw the script out of the window at that juncture and take an absurd roller coaster ride through my own silliness. You either get it, or you don't. If you do, it's Dorian Hirst [an avant-garde British artist] on ecstasies. If you don't, then it's a total disaster!"

Sciamma actually got the idea for the killer tongue from a kind of family tradition. "My grandmother used to play this joke on my



mother when she was a girl," he recalled. "Every time she would cook ox tongue for dinner there was this ritual. My grandmother used to put the tongue in her mouth and appear in the living room, screaming like her tongue was about to be chopped off. Then she'd spit it on the floor. The family thought this was hilarious and it clearly left an enormous impression on me."

Other favorite influences, admits Sciamma, are **ALIEN**, **DELICATESSEN**, Paul Naschy's Spanish hor-



ror movies and "those Gardening and Do-It-Yourself programs so popular on British daytime television. They have this mundane, appalling weirdness I find truly fascinating. I knew if I could incorporate that twisted sensibility into a science fiction film, I'd have a highly unusual one. I wanted the broadest spectrum of influences on view in **KILLER TONGUE** and I think I found them."

After years of knocking on bemused producer's doors, Sciamma and his executive producers, Michael Cowan and Jason Plette, raised the four-million-dollar budget through a package deal with British Screen and Spanish producer Andr  s Vicente Gomez, owner of Lola Films. Noted Sciamma, "Gomez had produced Alex de la Iglesia's **THE DAY OF THE BEAST** and because it had been such a critically acclaimed home-office hit, he was more receptive to off-the-wall concepts like **KILLER TONGUE**."

Produced by **HELLRAISER's** Christopher Figg, **KILL-**

Left: Robert Englund, slapping on a severed head (top), gets a kicking (cf. Tongue-in-cheek homage to *Crossed*) (pg. 8). Alberto Salasman directs.



**ER TONGUE** was shot on location in the Almerian desert, where the convent, gas station, whorehouse, prison camp and meteorite crater were all built, during October and November 1993. Interiors for these sets were later rebuilt in Madrid by production designer Jose Luis del Barco. "Jose Luis perfectly captured the kitsch glamour I

**"Spanish movies have a strong, up-front sexuality you don't often find in other film cultures. Melinda Clarke wasn't frightened of doing these scenes."**

wanted," recounted Sciamma, "and that atmosphere was complemented precisely by Denis [NOSTRADAMUS] Crossan's photography. He played with the desert's natural light and indirect artificial light to create a very special world with its own rules."

Always on board the cast list was Robert Englund, star of the *A NIGHTMARE ON ELM STREET* series and Sciamma will always be grateful to him for sticking to the project through thick and thin. "Robert saw the script in its earliest stages and always loved it," said Sciamma. "He liked to call it 'THE SHAW-SHANK REDEMPTION meets PRISCILLA, QUEEN OF THE DESERT'! He latched onto the camp absurdity immediately and agreed to star because he loves Europe—Spain, especially—and he wanted to play something in a comedy vein for a change that didn't involve lots of prosthetics. Every element clicked at the right time for Robert, and he's the most brilliant guy and he's ever seen!"

Starring alongside Englund is another horror icon, Doug Bradley, oft associated with his Pinhead alter ego in the *HELLRAISER* series. "I was interested in teaming up their acting techniques and dynamism, but not for a faux Freddy Krueger vs. Pinhead scenario," said Sciamma. "There are no main characters in *KILLER TONGUE*. Everybody suffers through peculiar changes, everything happens accidentally and nothing is good or bad. Doug understood this and put that reality into his role as Wig."

Actually, had *KILLER TONGUE* begun shooting two weeks earlier than it did, a third horror celebrity would have joined the se-

quined splatter. "Originally, Bruce Campbell from the *EVIL DEAD* movies was cast as Johnny the gangster," said Sciamma. "We lost him when we had to postpone the shooting. But Jason Durr [*YOUNG SOUL REBELS*] was a great substitute. He was handsome, rugged and put his guts on the line for me."

As for Melinda Clarke, Sciamma has nothing but the highest praise. "I needed an exceptional actress to pull off this part," said Sciamma. "It looks deceptively simple, but what Candy goes through is so ridiculous, it needed a proper actress to make it totally believable. Melinda had a great look, she wasn't too 'modely' and—despite my cartoon approach—made the porno thread come alive. Candy had to be very sexual. Sex was a very strong part of the tongue's activities. Everything you could possibly do with a tongue is contained in this movie! Spanish movies tend to have a strong up-front sexuality you don't often find in other film cultures, and Melinda wasn't frightened of doing these scenes because they were so out there and not genre restricted."

It was Rob Keen's Image Animation that supplied the special effects, including over forty tongue models that brought the talking, phallic organ to life. Keen's Image was also responsible for Melinda Clarke's startling, skintight black body suit, which matched Sciamma's design concepts. "It took two hours for Melinda to get into that suit and, under the Almerian sun, she melted away," he said. "The dye ran into her skin and, when she took it off at the end of the day,



Top: Melinda Clarke as Candy, a nun seduced by a metaphorical sexual energy. B: Clarke is exposed to the tongue wars of Jason Durr, who replaced Bruce Campbell.



it looked like she'd been beaten black and blue! Eventually, we got the suit application down to twenty minutes and she showed a huge amount of stamina throughout the shoot. Elsewhere, I wanted the special effects to look cheesy—like the garishly colored Barbie Doll packaging. Honestly, it took a great deal of money to make the purposely kitsch ef-

fects look that cheap."

*KILLER TONGUE* is being released in Spain by Disney's Buena Vista distribution company with a surprising 12 rating. Despite some amazingly sexual imagery, exploding penises, brain poking and orgasmic gore, Sciamma thinks that rating is just about right for his

continued on page 81



Crystal Owens, former hostess of the syndicated **HIGH ROLLERS** television series, went from supporting player (**LITTLE SISTER** w/ *Wayne* *Mink*) to leading lady in the sleazy thriller **TURN OF THE BLADE**. A sexy role on **BOYWATCH** brought a jawing union

## FATALE ATTRACTIONS

continued from page 7

the Artwork Gallery's clocks are adorned with reproductions of vintage "pulp fiction" magazine & paperback covers; full-color, campy renderings of voluptuous vamps. Clock faces range from sex-fi (*Wood Tales*) "Living Boddies" clad in sequined bikinis, and Amazing Stories' "Empire of Women") to sensationalism (*Reform School Girl*, *Quack!*, *Nude on Roller Skates*, *Strange Pleasures*, *Four Hot!*, *Hotrod Sinners*). A total of 13 different clocks, \$22.95 each (plus \$3.95 for shipping and handling). Order from Artwork Gallery, 4 Broadview Rd., Woodstock, NY 12498. Phone: (914) 679-6996. The company may be casting Stacey Linder—*FF*/Miller Lane/Dewars model & actress—in a screen saven.

Wrapping up **BLUE WAVE**, Shauna O'Brien (*FF* 4:3) starred in a film noir thriller, **LYING EYES**. □

## LYSETTE ANTHONY

continued from page 10

done good work in it."

That's important to Anthony who, above all else, wants to sustain the credibility that she generated after the post-KRULL decline. "I've seen as someone who needs a big movie to break into the major league I thought it would happen with **HUSBANDS AND WIVES**, like it did for Mira Sorvino in Woody Allen's **MIGHTY APHRODITE**. But it didn't. I'm competing with major stars for the same parts now. I walk into auditions and sit next to people of the caliber of Lolita Davidovich. It's the Name Game. Woody Allen gave me a chance. Mel Brooks gave me another for which I got good reviews. Now I need the next one."

In the meantime, Anthony is moonlighting behind the camera. Credited as "associate producer" of **DEAD GOLD** (1994), she owns the rights to her favorite book, *The Affair of Nine B* which is likely to be helmed by Michael (THE NASTY GIRL) Verboeven. Anthony is also shopping around *Unicorn*, a funny fantasy, and is very close to signing a deal on a project titled *File Under: Deceased*. She said, "These projects are my priorities, now. But if Terry Gilliam, Woody Allen or Jim Carrey asked me to make a movie with them, I'd jump at

the chance. I take my hat off to people like Jim Carrey and Sharon Stone who people scoff at, yet they rake in the box-office dollars."

And she's definitely resistant to the idea of going direct-to-video fodder; Anthony is through with so-called "erotic thrillers" where "a deranged woman seduces a man and he keeps trying to escape. I'm fed up with it. Sure, you can make a lot of money doing that type of B-movie and have a nice life. But I don't like the way people treat me when they meet me simply because they've seen me naked. It's something I've never been comfortable with. But many of those movies—and I don't like naming them, anymore—were a necessity. It was a case of do them, or starve. There's only so many times you can be good in a not-very good-movie before your reputation is tarnished. My relationship with David [Price] is perfect because my ambition to move behind the camera is matched by his experience. Producing is a whole new world I want to be involved in." □

## SHIRLEY EATON

continued from page 47

land from France in 1995 after the death of her husband, she's trying to carve herself a niche as a writer. "I want to start a new career in writing rather than acting. I don't want to play 'mummy' roles. I've got loads of life in me, I'm still glamorous,"—you'd better believe it—"and I fall into a very funny category to act. So I'd like to write."

Currently working on an autobiography, Eaton freely admits that she's derived one or two better lines for her own work. "When I get my book finished, I want to publish in America," she says emphatically, "because I worked with a lot of American stars in the latter part of my career."

And what in the meantime? She has a burgeoning collection of poetry just crying out to be published. "I've had one published in England." She laughs broadly. "Just one."

"I've made a video of about 40 of my poems, which I'm trying to get onto BBC television or Channel 4. My poems are very simple. But I recorded it in the South of France, where I lived for eight years and it's beautiful acoustically.

Some of them are voiceover, so it's not just my persona, it's a whole package of lovely scenery with me appearing from time to time."

With a tangible note of zeal, she adds, "It's going to be difficult but I won't give up."

Indeed she won't. And somehow, as I think her for her time and wistfully tuck away my unused brushes, I am struck by a feeling of assuredness that she'll succeed. Unlike those who claim they're golden days are long since over, Shirley Eaton is determined to prove that the real golden days are yet to come. □

## MICHELLE BAUER

continued from page 48  
when a madame begins to take over the mafia and the red light district with this click device.

"And, of course, I'm doing another Fred Ray film, **KID WITCH** is a family-oriented movie where I play a wicked stepmother. She's really nice to everyone in front of them, but she's mean and nasty as soon as she gets the chance."

Michelle Bauer?—a surrogate Cruella de Vil, in a family film? Yep, Bauer is showing something that she's wielded during her entire career, genuine talent. Some of us didn't perceive it because we were distracted by the "payoff" (i.e. top-popping) scenes. So you see, Bauer wasn't kidding about retirement—she's retired from the "body as heat" stereotype and moving on to bigger and better things.

"I'm giving myself a time limit, though," the actress insists. "I can make it, or I can break it. I'm going into this and totally expecting to fail. I've been around too long to put any hopes high. But I adore what I do. I've got my

husband, my daughter, my little business going here and it keeps me busy—but there's something deep inside of me that is pushing me to do more acting. So I'll give it my best shot." □

## KILLER TONGUE

continued from page 50  
tongue-in-chee, frothy slice of science fiction erotica. "It's Tim and Jerry violence, silly guys," he said. "It's not really shocking, just shockingly funny. The Spanish sensibility is very different to the American one. We'll see what happens when Grey Cat releases **KILLER TONGUE** Stateside in 1997."

"Some of the reviews have been awful, but I'm happy with **KILLER TONGUE**. It has a specific cult audience and I think it will do well within it. Although we were working under the toughest conditions in Almería, I made sure all the money went on the screen. But it was worth it. For I know that when I do, God will ask me, 'Did you work on **KILLER TONGUE**?' And when I say yes, I know He's going to throw open heaven's doors wide for me to proudly walk through."

Sciamma is currently in pre-production on his next feature, **CRUSH HOUR**. It's the story of a man transforming into a train. □

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Blinding scenes to retirement, Michelle Bauer promptly landed roles as a wicked stepmother, night spouse, terrorist and a "007 femme fatale."



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# LETTERS

## ELVIRA (5/7)

Thanks for another flawless article on the lovely and gifted Elvira (hope these updates turn into an annual Halloween tradition). She's truly one in a billion and excels at sooooo many things. As if her interview wasn't enjoyable enough, that cover shot is a definite Whoa!

Roger Hurst  
Glendale, CA

The Elvira cover is one of the sexiest in *FF*'s history! And you printed the sexiest spread ever photographed on the vamp! How about a pictorial of Ed's alter ego, Cassandra Peterson? She's so beautiful sans her "Mistress of the Dark" makeup...

Andrew J. Duran  
Los Angeles, CA

## WENDY SCHUMACHER (5/8)

*FF*, you've done it again! Wendy Schumacher is a literal bombshell—she's the next century's Sybil Danning (but better managed than Sybil, one presumes). Unlike other heirs to the *Femme Nikita* mantle, Wendy—in martial arts vernacular—is no lamb chop. She's everything *BABE WIRE* should have been.

Tim Tunison  
Seattle, WA

She wants to be "a female Van Damme"? She wants to de-mythologize the old chestnut that "if you have breasts, you don't have a brain"? Wendy, I don't care if my mother reads this letter, I love you!

Joan Farquet  
Toronto, Canada

Wendy is so voluptuous, she puts Sophia Loren to shame! Philosophically, Wendy is on the money that she puts Hollywood to shame! Miss Schumacher, stick to your marketing strategy. Put your "action" into *Nikita* roles—not stale bedroom/torture thriller stuff. But, not to be hypocritical, how about a really thermal spread in *FF*? I've never seen a sultrier actress; Wendy could turn Sharon Stone into Sharon Who!

Frank Merenda  
Key West, Florida

[The blonde heartbreaker has been photographed for a torrid *FF* spread that we'll debut in the summer. Her recent (97) film options include "sex actioner" and "a sex-sloppy comedy."]

## ATHENA MASSEY (5/7)

Ms. Massey is not only achingly beautiful, but deliciously outspoken. Someone should print her picture in Webster's dictionary as the definition of *femme fatale*. Loved her dueling profiles by Amelia Kinkade and Craig Reid.

Bruce Finley  
Houghton, LA

I'm a big fan of Amelia Kinkade—she's equally awesome as an actress and writer. But, in her q&a with Athena Massey, she asks, "Is nudity necessary?" The photo that illustrates Athena's coverage aptly answers the question—YES!, when it specifically applies to an intensely beautiful *femme fatale* and the exquisite photography of Douglas Kirkland. This isn't Tinto Brass/Chuck Vincent/BIKINI CAR WASH, this is, pardon the cliché, art. Furthermore, Athena's as articulate as she is gorgeous.

Lee Matchett  
Technum, TX

*FF* has scored still another coup. I didn't think anyone could be more goddess-like than actress Citi Goldsmith. Thanks for proving me wrong. Athena Massey is an Aphrodite. Douglas Kirkland's striking pictures of Athena—combined with Jan Dean's depiction of her as a vamp—evoke a corecraze stepping out of the obscures of Carl Dreyer's most wickedly sensual fantasy.

Bernadette Gould  
Hattisburg, MS

## KRISTA ALLEN (5/7)

Where may I obtain copies of the seven EMMANUELLE episodes featuring the talented and delectable Krista Allen? I know that she's now playing "Billie Reed" on *DAYS OF OUR LIVES*, but I want to cover all of the facets of this beautiful actress' career.



La Femme Wendy Schumacher, sultry star of *FUGITIVE WAGE*, is the Madonna of mayhem.

Anyway, thanks for keeping me posted on my favorite actresses—they work their butts off to bring out the best in the film industry. I salute them!

One more thing: do you have a website on the Internet?

Zant Leche Weidman  
Modesto, CA

[Thanks, *What Me Allen's EMMANUELLE* series will be telecast, in 3-D, later this year. We'll keep you posted in the meantime, join us on the Internet, tap into the *FF* site [www.femmefatales.com/](http://www.femmefatales.com/)]

As a fan of daytime dramas and the whole sci-fi fantasy genre, I want to say thanks for making this "day of my life" with your excellent interview with the hot, new *DAYS OF OUR LIVES* star, Krista Allen. I've developed a huge crush on her since the begin the now and definitely improved Billie Reed. It was great to read so much about her career in *FF*. Krista is truly a beautiful and talented actress who is going to be an even bigger star than her predecessor (ah! what's her name on MELANIE PLACE).

*FF*, you kick butt! Keep it up. In the future, I would really love to see you do more pictorials/interviews with Car-

men Electra, Heather Elizabeth Parkhurst and Alyssa Milano.

Stephen Lee Eddins  
Aiea, Hawaii

## PATTON

I had the opportunity to meet Kimberly Patton, a.k.a. Ashlyn Gere, at one of her club appearances last year. I was more than happy to see her in issue 93. For the few short minutes that I got to speak with her, she radiated an intelligence and charm that was extremely impressive. I am glad to see that wonderful lady moving on to what I'm sure will be a great career in more conventional acting roles.

Steve Mooney  
Long Island City, NY

## THUY TRANG (5/7)

Thank you, *FF*, for printing something I've always wanted to read: an interview with the dazzling Thuy Trang.

It was gratifying to learn that the courage, decency, integrity and strength of character which were so much a part of Trang are also present in the woman who played her (now, mind you, if anything of Kati also resides in Miss Trang, I don't wanna know about it).

The fascinating life story of this adorable lady and her views on life, Hollywood and everything made for one of the most riveting articles I've yet read. Well done, Frederick Suchan.

To Thuy, herself, I'd just like to say, "Congratulations on all you've done, and may all your dreams be fulfilled!"

Peter Heimoth  
Lombard, IL

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